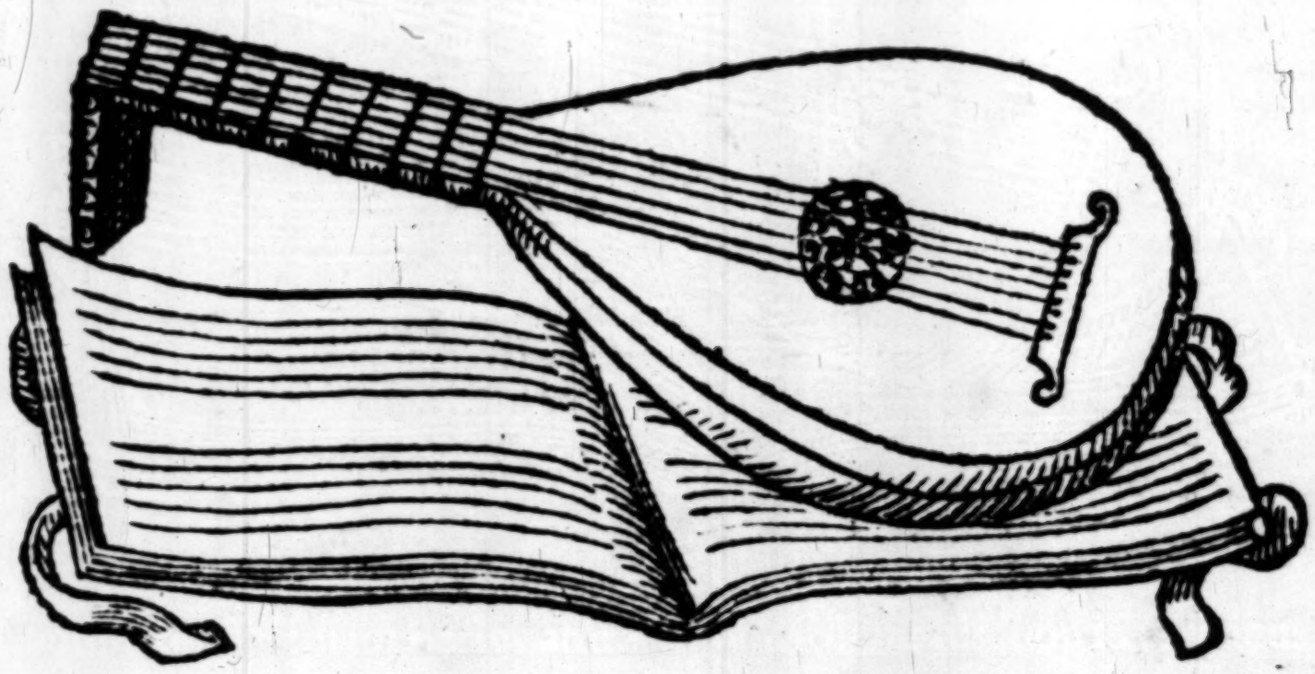
A nevv Booke of Tabliture, Containing

fundrie eaſie and familiar Inſtructions, ſhevving hovve to attaine to the knovvledge, to guide and diſpoſe thy hand to play on ſundry Inſtruments, as the *Lute*, *Orpharion*, and *Bandora*: Together vvith diuers nevv Leſſons to each of theſe Inſtruments.

VVhereunto is added an introduction to Prickeſong, and certaine familliar rules of Deſcant, with other neceſſarie Tables plainely ſhewing the true vſe of the Scale or Gamut, and alſo how to ſet any Leſſon higher or lower at your pleaſure.

Collected together out of the beſt Authors profeſſing the practiſe of theſe Inſtruments.



Printed at London for William Barley and are to be ſold at his ſhop in Gratious ſtreet, 1596.

To the Right honorable & vertuous Ladie

Bridgett Counteſſe of *Suſſex*, VV. B. vvisheth health of bodie, content of minde, vvith increaſe of all Honourable perfection, and eternall happineſſe in the *vvorlde to come.*

RIght Honorable and vertuous Ladie: bookes (ſome of one argument, and ſome of an other,) that are compiled by men of diuers gifts, are published by them to diuers endes: by ſome in deſire of a gaincfull revvard: ſome for vaine oſtentation, ſome for good vvill & affection, and ſome for common profit vvhich by their vvorkes may be gotten: As the firſt of theſe cauſes doth shevv a greedie minde in the Dedicator, ſo the ſecond cauſe doth shevv foorth the fantaſticall ſpirit of an aſpiring minde: Of the tvvo firſt entents I hold my ſelfe as cleare, and as for the tvvo latter, I deputе them as neceſſarie to my ſelfe. Firſt, in regard of the dutifull affectiō vvhich I beare tovvards your Honorable Ladyship, vvhom I haue heard ſo vvell reported of, for the noble vertues both of body and minde vvherevvith God hath graced you. And ſecondly, for that I my ſelfe am a publisher & ſellerof Bookes, vvherby I haue my liuing & maintenance: and for theſe tvvo laſt reaſons I haue cauſed (to my great coſt and charges) ſundry ſorts of leſſons to be collected together out of ſome of the beſt Authors profeſsing this excellent ſcience of muſique, and haue put them in print: As the Lute Orpharion and Bandora, togeather vvith an Introduction to pricke ſong, and the rules of deſcant. All vvhich I humbly Dedicate vnto your Honorable Ladyship: not doubting but that of your noble & gentle nature you vvill gentlie accept of them, and take my vvell meaning in good part, as if it had

bin a vvorke of far more excellent perfection. And although to ſome it may ſeeme rather preſumpteous foolishnes, than any vvell aduiſed diſcretion, to take in hand the publication of this booke, for that it is very like both the booke published, and the publisher too shall vndergo many cenſures and reproofes of captious ſpirits: But neuertheleſſe I doubt not vvhen the cauſes that mooued mee to the ſetting forth of the ſame shall be indifferent vvayed in the ballance of an honeſt and milde diſpoſition, I hope it vvill appeare that both my trauell and charges is vvell imploied: For my deſire herein is to expreſſe my hartes dutifull regarde tovvardes your Honour; and next to benifit ſuch, as deſire to haue a taſt of ſo rauishing a ſvveet Science as Muſique is, beeing the ſoueraigne ſalue of a melancholly and troubled minde, and a fitting companion of Princely perſonages. And further, for that euery one cannot haue a Tutor, this booke vvill ſufficiently ſerue to be Schoolemaſter vnto ſuch that vvill but ſpare ſome of their idle hovvers, to obſerue vvhat this booke expreſſeth vnto them.

And novv after long time hauing gotten it finished, ſuch as the vvorthines or vnvvorthines of it is, relying on your vvorthines intermingled vvith much gentlenes, I come (though much vnvvorthy) preſenting it to the vievve of your Honour, vvell aſſuring my ſelfe that if it vvill ſo pleaſe you to shrovvd it vnder the orient coloured feathers of your heauenly vertues, & the broad ſpreading vving of your Honour, it vvill be ſure inough from the tallents of the enuious; and remaine ſafe through your protection, vvhereby ſuch as loue profitable endeuors, vvill be ready to embrace your Honour and vertue vvith it. VVhich conſidering, I leaue it vvith your Ladiship: beſeeching the Almightie long to continue your daies, vvith increaſe of honour to your harts content, that ſo vvhen you haue paid a due debt to nature, you may receiue a free gift of God, the framer of nature, euen the Crovvne of immortall glorie, amidſt the harmonious Quiers of bleſſed ſpirits inhabiting the higheſt heauens.

Your Honors in all humble ſeruice of dutie to be commanded. VV. B.

CERTAINE VERSES VPON THE ALPHE-
BET OF HER LADYSHIPS NAME.

B *BEwties chiefe ornament of natures treaſure,*
R *BRichlie adornes her heauenlie countenance:*
I *In wiſdomes ſchoole ſhe builds her bower of pleaſure,*
D *Diuine for wit and Godly gouernance.*
G *Garniſhed with vertue, grace, and modeſtie,*
E *Euen in her breaſt true honour is inrold:*
T *To praiſe her patience, loue, and loyaltie,*
T *The Muſes charge it is with pens of gold.*

S *She is the ſtarre that giues a golden light*
V *Vnto poſteritities, for liberall minde:*
S *She puts ambitious couetouſnes to flight,*
S *So bountifull ſhe is ſo meeke and kinde,*
E *Endles her honor, vnſpotted is her fame,*
X *Xhriſt graunt his glorie to this vertuous name.*

IT is not to be doubted but that there are a number of good wits in England, which for their sufficient capacitie and promptnes of spirit, neither Fraunce nor Italie can surpasse, and in respect that they cannot all dwell in or neere the cittie of London where expert Tutors are to be had, by whome they may be trained in the true manner of handling the Lute and other Instruments, I have here to my great cost and charges, caused sundrie lessons to be collected together for the Lute, Orpharion, Bandora, and out of the best Authors that hath professed the practise of those Instruments only for the ease and furtherance of such as are desirous to haue a taste of this sweet & commendable practise of musique, and for the more ready attayning thereunto, is added sundrie necessarie rules, plainelie teaching how thou maiest accord or tune these Instrumentes by Arte or by eare, and the disposing of the hand in handling the necke or bellie of the Lute and the other Instruments, by obseruing of which rules thou maiest in a short time learne by thy selfe with very small help of a teacher. Thus he who is desirous to haue the vse of those Instruments, and hath not alreadie anie entrance in this Arte, for when this booke is perticulerly published, to bestow some certaine houres at thy conuenient leasure to read and marke this little Instruction, and I dare assure thee thy labour will not be lost, furthermore I would request those who hath beene long studious of this Arte and hath attained the perfection thereof, that they would not take my trauaile and cost in ill part, seeing onlie I haue done it for their sakes which be learners in this Art and cannot haue such recourse to teachers as they would. Vale.

THoughts make men ſigh, ſighes make men ſick at hart,
ſicknes conſumes, conſumption kilies at laſt:
Death is the end of euerie deadlie ſmart,
and ſweet the ioy where euery paine is paſt:
But oh the time of death too long delayed,
where tried patiences too ill apayed.

Hope harpes on heauen, but liues in halfe a hell,
hart thinkes of life but findes a deadly hate:
Eares harke for bliss, but heares a dolefull bell,
Eyes looke for ioy, but ſee a vvoſull ſtate:
But eyes, and eares, and hart, and hope deceaued,
tongue tels a truth, how is the minde conceaued.

Conceited thus to thinke but ſay no more,
to ſigh and ſob till ſorrow haue an end:
And ſo to die till death may life reſtore,
or careſull faith may finde a conſtant friend:
That patience may yet in her paſſion proue,
iuſt at my death I found my life of loue.

Loue is a ſpirit high preſuming,
that falleth oft ere he ſit faſt:
Care is a ſorrow long conſuming,
which yet doth kill the heart at laſt:
Death is a wrong to life and loue,
and I the paines of all muſt proue.

Words are but trifles in regarding,
and paſſe away as puffes of winde,
Deedes are too long in their rewardinge,
and out of ſight are out of minde,
And though ſo little fauour feed,
as findes no fruit in word or deed.

Truth is a thought too long in triall,
and knowne but coldly entertainde:
Loue is too long in his deniall:
and in the end but hardly gainde:
And in the gaine the ſweet ſo ſmall
that I muſt taſte the ſowre of all.

But oh the death too long enduring,
where nothing can my paine appeaſe:
And oh the care too long in curing,
where patient hurt hath neuer eaſe:
And oh that euer Loue ſhould know,
the ground whereof a greefe doth grow.
But heauens releaſe me from this hel,
or let me die and I am well.

Your face	Your tongue	Your wit
So faire	So ſweet	So ſharpe
Firſt bent	Then drew	So hite
Mine eye	Mine eare	My hart
Mine eye	Mine eare	My hart
To like	To learne	To loue
Your face	Your tongue	Your wit
Doth lead	Doth teach	Doth moue
Your face	Your tongue	Your wit
With beames	With ſound	With arte
Doth blind	Doth charme	Doth rule
Mine eye	Mine eare	My hart
Mine eye	My eare	My hart
With life	With hope	With skill
Your face	Your tongue	Your wit
Doth feed	Doth feaſt	Doth fill
Oh face	O tongue	O wit
With frownes	With checks	With ſmart
Wrong not	Vex not	Wound not
Mine eye	My eare	My hart

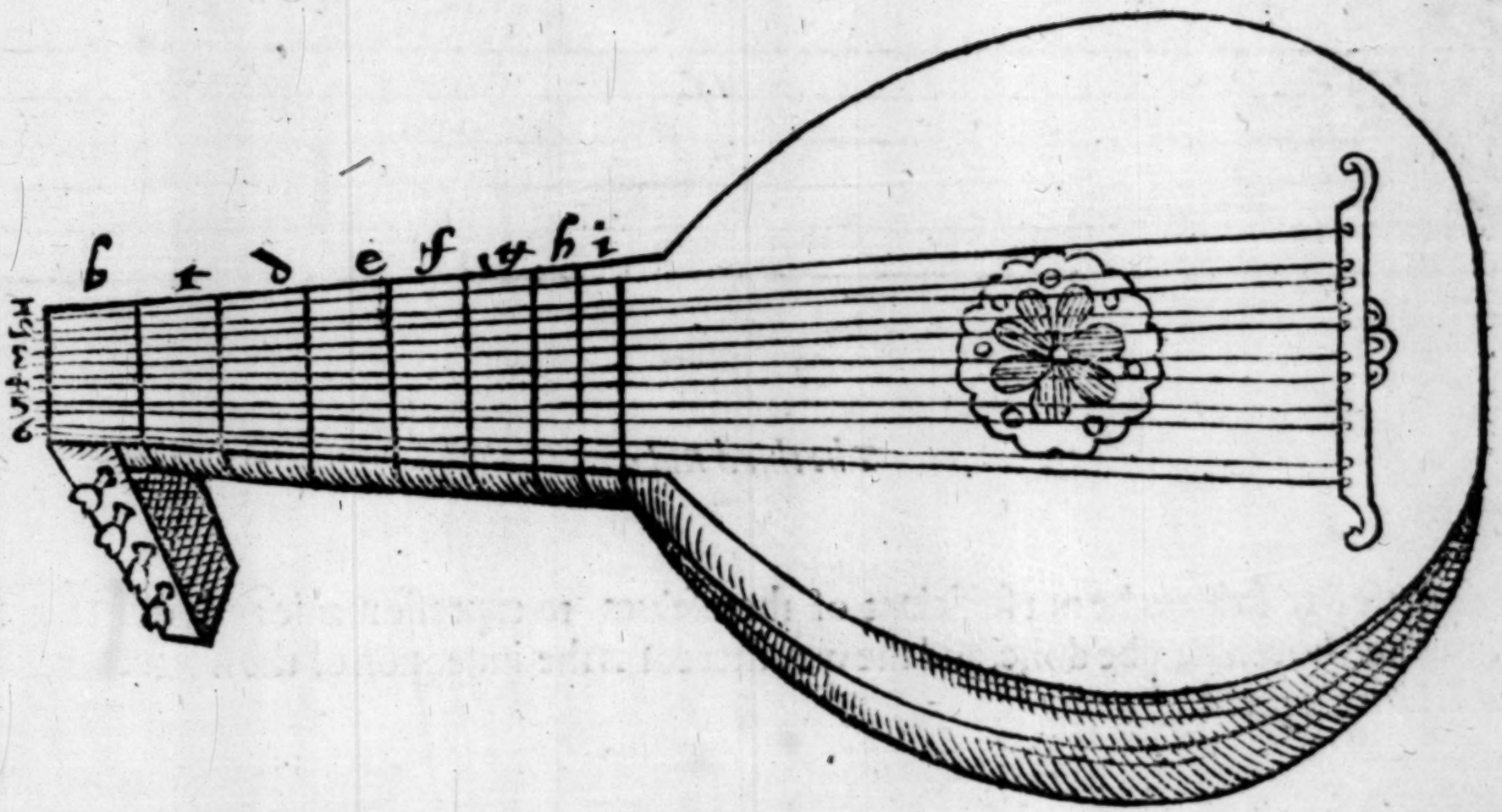
This eye	This eare	This hart
Shall ioy	Shall bond	Shall ſweare
Your face	Your tongue	Your wittes
To ſerue	To truſt	To feare

FLow forth abundant teares, bedew this doleful! face,
diſorder now thy haires that liues in ſuch diſgrace:
Ah death exceedeth far this life which I endure,
that ſtill keepes me in warre, who can no peace procure
I loue whome I ſhould hate, ſhe flyes I follow faſt,
ſuch is my bitter ſtate, I wiſh no life to laſt:
Alas affection ſtrong, to whom I muſt obay,
my reaſon ſo doth wrong, as it can beare no ſway.
My field of flint I finde my haruelt vaine deſire,
for he that ſowed wind, now reapeth ſtorme for hire:
Alas like flowers of Spaine, thy graces rorie be,
I pricke theſe hands of mine for haſte to gather thee:
But now ſhall ſorrow ſlack, I yeeld to mortall ſtriſe,
to die, thus for thy ſake, ſhall honour all my life.

FINIS.

The first Rule.

VNderstand this that the Lute is ordinarilie strung with sixe stringes, and although that these six stringes be double except the Trebble, and make a leauen in number, yet they must be vnderstood to bee but sixe in all, as thou maiest see them here marked on this Lute figured.



The

The ſecond Rule.

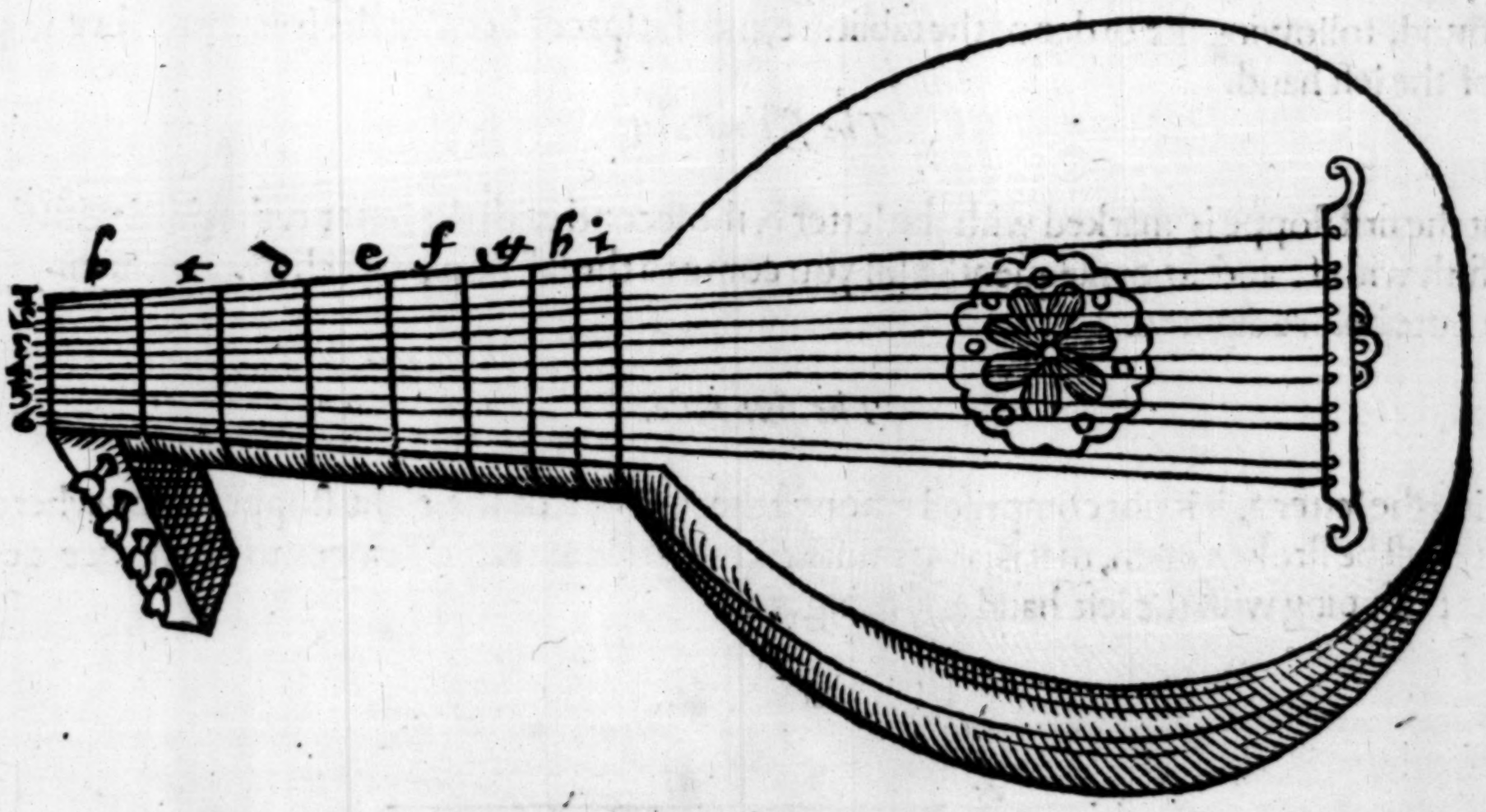
Againe note that thoſe ſixe ſtringes be figured by ſixe ſtraight lines, whereof the firſt and higheſt is called the Trebble, and the next is the ſecond ſtring, and ſo forth to the next, three, foure, fiue, ſixe, as yee may ſee them marked.

Example.

treble.
Smale meane.
Greate meane.
Countenor.
Tenor.
Baſe.

The third Rule.

But becauſe theſe ſixe ſtringes be not ſufficient of themſelues to expreſſe manie and different ſoundes, a meane was inuented how it may be done, and the way thereof is the inuention of the ſtreets about the neck of the Lute, as is heere figured.



Concerning theſe freets there is a due proportion to be obſerued in the diſtance or ſpace betweene freet and freet, which are called ſtoppes, likewiſe there is a greatneſſe or ſmalneſſe required in the freet ſtringes, which muſt alſo be obſerued, which time will better acquaint you with.

The fourth Rule.

The freets are thoſe ſtrings that are tied about the necke of the Lute, and are ordinarilie eight in number repreſented and marked with theſe letters, b. c. d e. f. g. h. i. and they are called ſtops, in regard that where theſe letters are found, following the order of the tablture, and the ſpaces betwixt the freets muſt bee ſtopped with the fingers of the left hand.

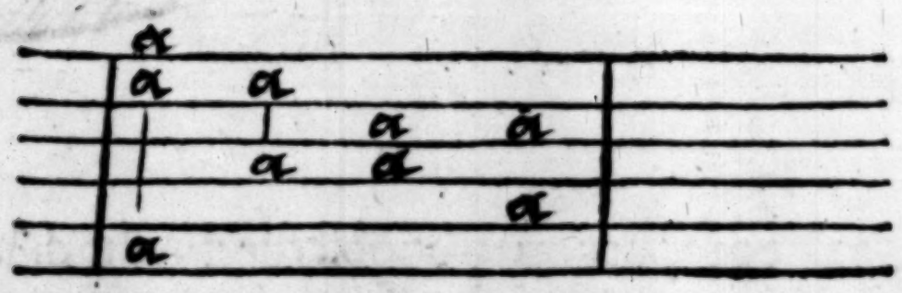
The fifth Rule.

Note that the firſt ſtoppe is marked with the letter b. the ſecond with the letter c. the third with d. the fourth with e. the fifth with f. and ſo conſequentlie till you come to the laſt ſtop, which is i. as you may ſee by the figure of the Lute before figured.

The ſixt Rule.

As touching the letter a. it is not compriſed amongſt the number of the eight ſtoppes, for where this letter a. is found, it muſt be ſtroken open, that is, you muſt ſtrike or gripe as manie ſtringes as there bee aes with the right hand, not ſtopping with the left hand any ſtring at all.

Example.



The ſeauenth Rule.

And concerning the letters that come after the i. which is in the laſt ſtop of the eight, thoſe letters haue no

freets

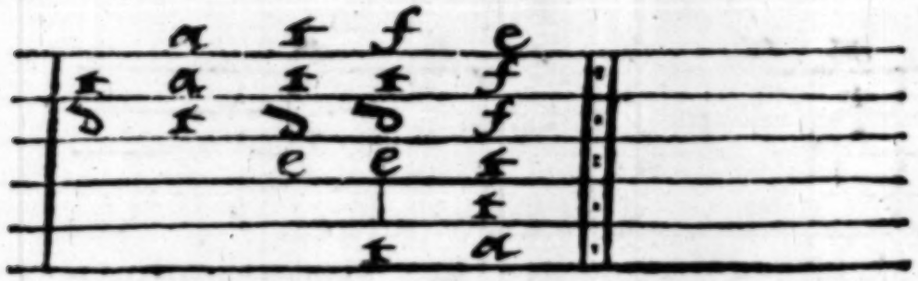
freets at all, notwithstanding those that are expert in this instrument, stop the stringes so certainelye as though they had freets assigned them, and the letters that sometime come after the i. are these k. l, m, and n. but haue no freets allowed them.

Now we haue spoken of the stringes, letters, freets and stops, it is meete that it bee shewed with which fingers the strings of the Lute must be stopped.

The eight Rule.

Now you may perceaue that the letters doo direct you to the stops which pertaine onelie to the left hand, and yet though you stop them so, the Lute thereby will not giue anie sound, therefore the stringes must bee stroken beneath on the bellie of the Lute, with the finger of the right hand, as wel as stopped with the fingers of the left. Know therefore that as manie letters as yee finde marked vppon anie of the stringes, set directlie one vnder another, they must all be griped or stroken with the fingers of the right hand, as I saide before, if there be but one letter, yee must strike but one string where it is marked, if there be two, then yee must strike two, and so consequentlie to the number of sixe, which maketh sixe parts in one stoppe, because euerie letter doth his part, and there must be two letters at the least to make the accord.

Example.

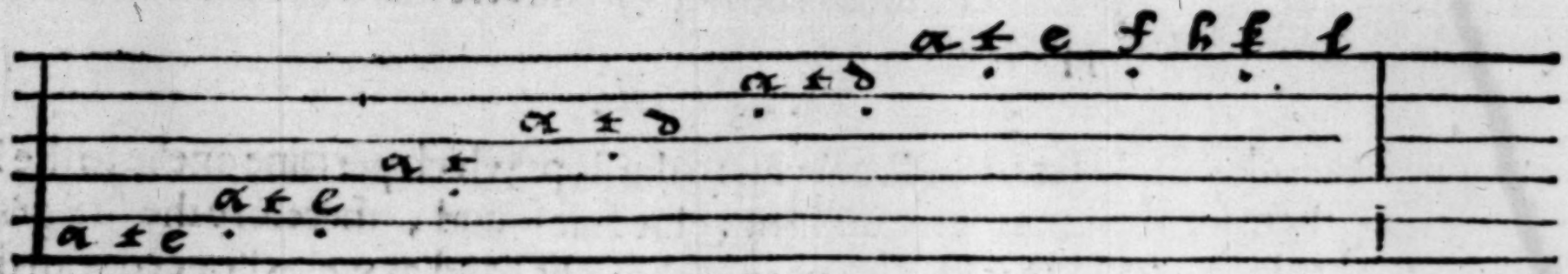


The ninth Rule.

When yee shall finde but one letter onlie vpon anie string in the tabliture, whether it be first, second, third, fourth, fifth, or sixt, string, that letter must you strike downewarde with your thumbe, except there bee a

pricke vnderneath it, and if there be anie point or pricke vnder it, then muſt you ſtrike it vpwarde with one of the fingers of the right hand, as will beſt fit it.

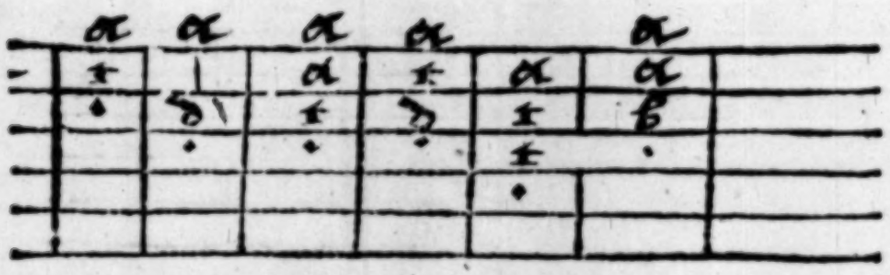
Example.



The tenth Rule.

Alſo if you doo finde one, or two, or three letters marked vpon ſeuerall lines, hauing no pricke or point vnderneath, you ſhall neuertheleſſe ſtrike them vpward with as many fingers as yee ſhall finde letters marked vpon the lines of the tablature without the thumbe, as well as though they had prickes made vnder them.

Example.



The eleuenth Rule.

Againe note that when yee finde foure, fiue or ſixe letters compriſed in one ſtop, that then you muſt gripe or draw as manie ſtrings as there be found letters marked: By griping or drawing is to be vnderſtoode, when

the fingers and the thumb of the right hand play together, for when fiue or fixe partes come together, you haue but foure fingers to play, the thumb accounted for one, for note that the little finger ſerueth to guide the hand vpon the bellie of the Lute.

The twelfth Rule.

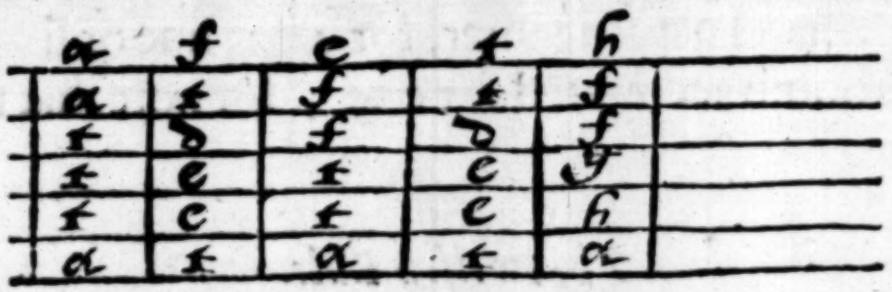
It is neceſſarie for the better vnderſtanding of the tabliture, to knowe the deuiſion of the hande and the fingers, wherefore note that the finger next after the thumb ſhall be called the firſt finger, and the middle finger ſhall bee the ſecond, and the finger next to that the third, and the next to that ſhall bee named the little finger.

The thirteenth Rule.

And to the end yee ſhall not be ignorant what theſe tearmes meane of ſtriking downewardes, or vpwards, or to gripe, I meane by ſtriking downewards the ſtringes, is when the thumb playeth alone, and to ſtrike with the fingers is when the letters hath pricks vnder them, and the ſtringes are ſtriken vpwardes, to gripe is when the fingers and the thumb playeth together, and yet not looſeth their office in ſtriking vpwardes and downewardes, that is to ſay, to ſtrike downeward with the thumb, and vpward with the fingers.

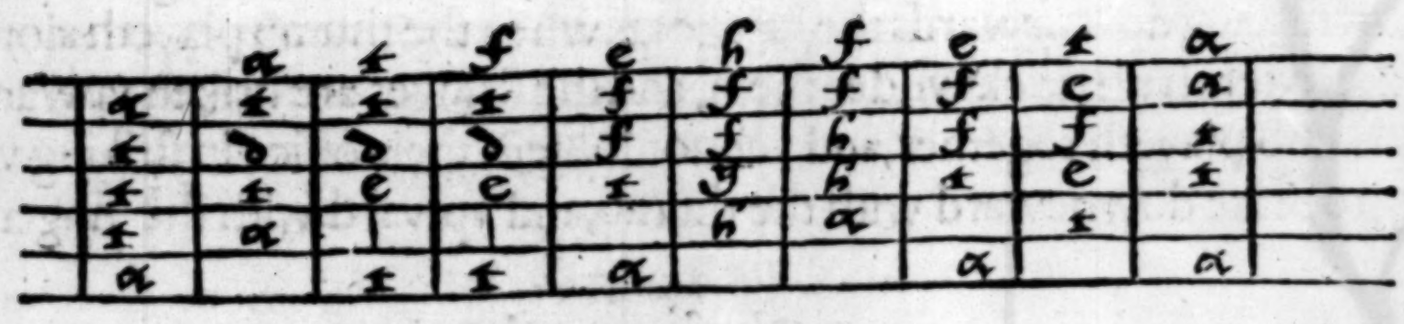
The fourteenth Rule.

When thou wilt play ſixe parts vpon the Lute, thou muſt ſtrike downeward the ſixt and fift ſtringes with thy thumb onelie, trayning it vpon the ſecond ſtringes, as thou wouldeſt ſhut thy hand, and ſtrike vpwardes the third and fourth ſtringes, as if thou wouldeſt ioyne or ſhut it to thy thumb, which finger and thumb after that ſorte plaieth foure parts, and to ſtrike vpward the ſecond part with the ſecond finger, and the firſt parte which is the Trebble with the three fingers, which maketh the full ſixe partes.



The fifteenth Rule.

And if it so happen thou haue but fiue parts to play, thou mayest as in the fore said rule, strike downewards with thy thumb, the sixt and fift strings, or the fifth and fourth, and to strike vpwardes the three other stringes with the other three fingers, so that the counter base and the next part bee neere one to another, otherwise it were necessarie, that the first finger should strike vpwards the third and fourth stringes, to make the fourth and fift part, as for example.



The sixteenth Rule.

For to play foure parts, it is easie to be vnderstood that the thumb and the three fingers together, serue easilie to strike the foure strings or parts each doeing his part in striking vpwards and downewardes.

Example.

Example.

The x. Commandements.

The ſeuenteenth Rule.

For to play three parts onlie, the thumb will ſerue, as I haue alreadie taught in the former rules to ſtrike the counter baſe downward, and with the firſt and ſecond finger, to ſtrike vpward the two other partes, which make three parts.

The eighteenth Rule.

For to play two parts the thumb as of cuſtome ſhall ſtrike downeward the baſe ſtring, and the firſt or one of the other fingers ſhall ſtrtke the other ſtring.

Thus we haue briefly ſpoken how the right hand ought to be diſpoſed, and with what fingers wee ought to gripe, and likewiſe to ſtrike vpwardes and downewardes the ſtringes, now we will declare how the left hand muſt bee imployed, naming the fingers as we did of the right hand.

The nintenth Rule.

As we haue before made answere to a doubt that might haue bin made as hauing but fiue fingers, wher eof foure serue to gripe, draw, or lift vp the stringes, that it should bee impossible to play fiue or sixe parts. Euen so we may answere them that would aske how it is possible to stop fiue or sixe stringes the thumb being occupied in guiding the hand, and bearing vp of the Lute, whereto I answere that the first finger alone, I meane that next to the thumb might easily stoppe all the stringes by couching it along ouerthwart the stoppe, which is a thing ordinarie and common to serue two or three partes, & that is done when there be many letters a like, as three b b b. or three c c c. and so of other.

Example.

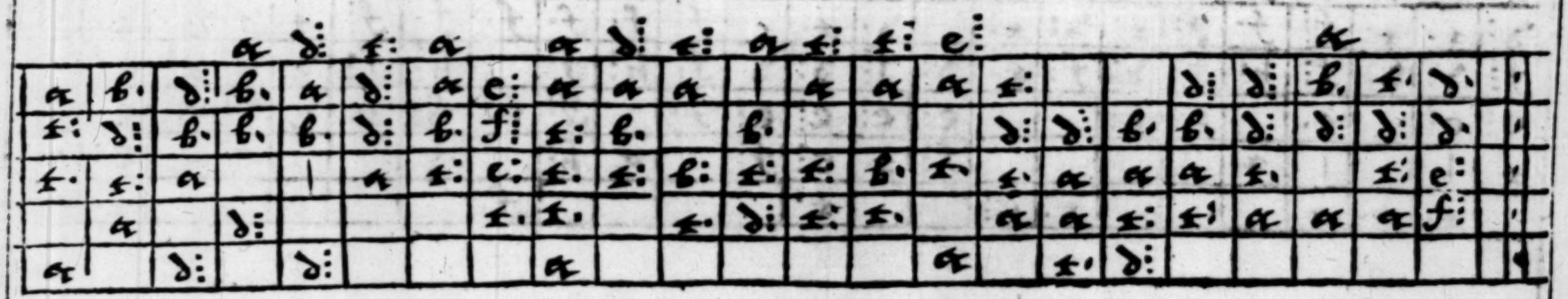
The twentieth Rule.

If it happen that the first finger stop two or three stringes, according to the letters signified in the tabliture & signified by the stoppes, the other fingers next, as the second, third and fourth that stop the others euerie one in his ranke according to naturall order and degree as it shall plainely be shewed heereafter.

And for that thou maieſt in few words vnderſtand how thou maieſt diſpoſe of the fingers of the left hand, I haue choſen ſtops or familiar accords, common and difficult, the which I will teach thee, ſhewing thee with what fingers thou muſt ſtop them, and theſe well practiſed, will ſhew thee how thou mayeſt ſtop all other, that ſhall come to be played.

In this example following are ſet downe the ſtops diuers and common, which for thy better helpe I haue marked the letters with pricks or points, ſome letter hauing one pricke, ſome two, ſome three, according to the finger wherewith they muſt be ſtopped, that is to ſay, the letter that muſt be ſtopped with the firſt finger, I call that the firſt finger which is next the thumbe as I ſaid before, is marked with one pricke, and that which is to be ſtopped with the ſecond finger, with two prickes, and that which is to be ſtopped with the third finger, with three pricks, as it is to be ſeene in this example following.

Example.

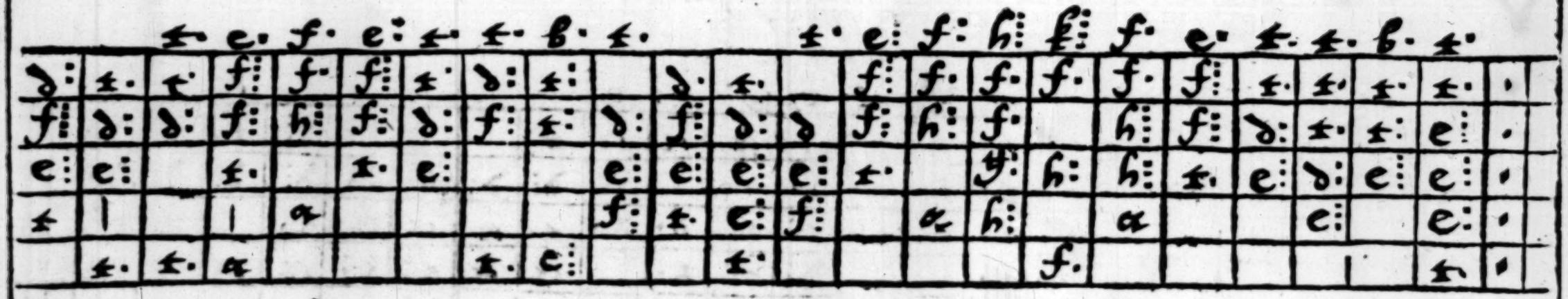


All the abouesaid stoppes are to be stopped as I haue shewed thee in this example, except thou be sometime forced to chaung them to doe some passage.

The twentie one Rule.

Other stops which for the most part are played with the finger couched all a long, and for the better vnder, standing hereof, you must note when I speake of laying the finger all a long, that is to be vnderstood of the fore finger which must bee couched ouerthwart the sixe stringes of the Lute, or at the least to stop the letter, which thou shalt be constrained to couch, and that happneth either when there be manie lets of one sort in a stop as two bb. or two cc. or any other whatsoeuer : Alwaies obseruing the order that I haue giuen thee in the former article. Touching the first and second letter, and when I shall speake of a naturall stop, thou shalt further note, that this stop cannot be plaied but after a sorte, following the naturall order of the fingers of the hand.

Example.



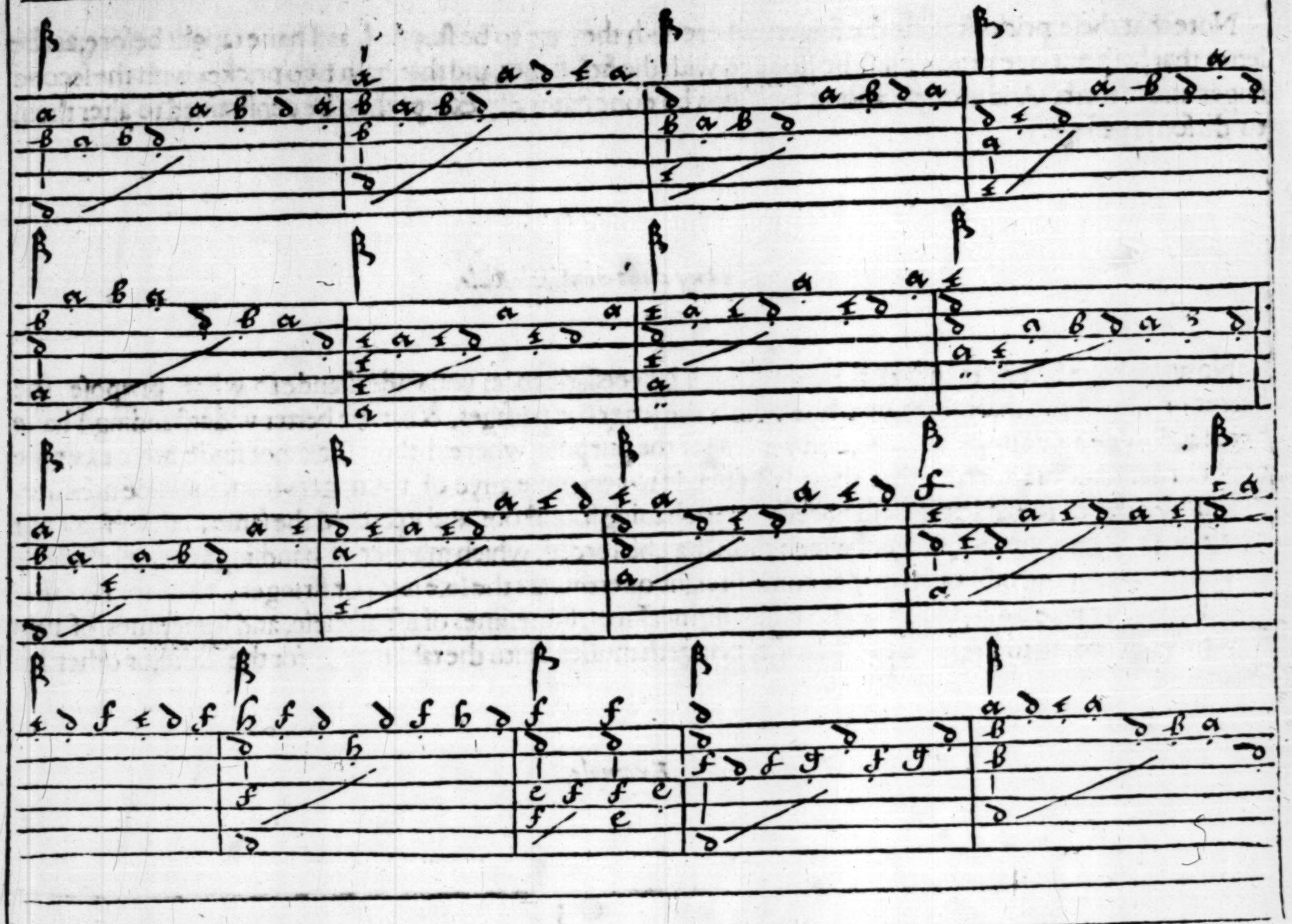
Note

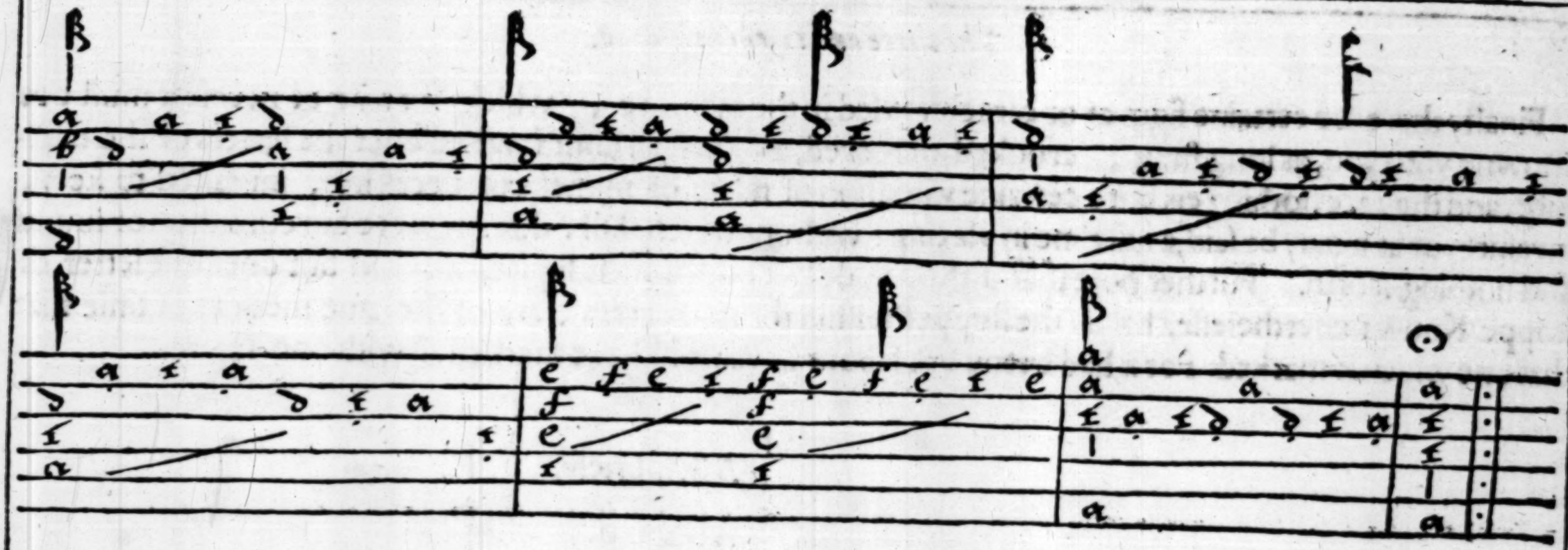
Note that theſe pricks ſignifie the fingers wherewith they are to be ſtopped, as I haue taught before, as the letter that hath but one pricke muſt be ſtopped with the firſt finger, and that hath two prickes with the ſecond finger and ſo forth. And all theſe aboue ſaid ſtops be done naturally, except thou be conſtrained to alter them to do ſome paſſage.

The two and twentieth Rule.

Now we haue briefly taught all theſe thinges, it is neceſſarie to let you vnderſtande to what purpoſe the barres or lines ſerue that be drawen by as vnder the letters or paſſages, & for the better vnderſtanding I haue here ſet downe an example at large, and very fit for the purpoſe, wherein thou ſhalt not finde anye example better ordered or meaſured, that thou ſhalt neede to remooue anye of thy fingers from the ſaide meaſure, the knowledge of the ſaid barre is ſo neceſſarie, that hauing found out and exerciſed the ſame, thou ſhalt not neede but to remooue thoſe fingers which thou ſhalt be forced, which manner of handling wee call cloſſe or couert play, as for the other barres that come ſtraight ouerthwart the ſixe lines or ſtringes, ſerue for no other pupoſe, but to make a diſtinction. and in cloſe the meaſnres, ſometimes of a ſembriefe, and ſometimes of two ſembriefe, according to the minde of him that bringeth muſicke into the tabliture, for the Lute, or other Inſtruments.

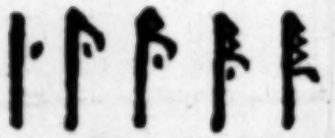
Example.



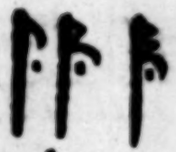
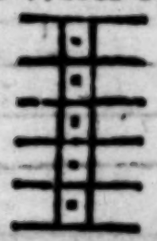


The three and twentieth Rule.

Finally there are certaine figures or caracters vſed in the tabliture, which likewiſe of neceſſitie muſt bee knowne vnto you, as long, ſtrait, crooked, or forked, as you ſhall finde marked ouer the letrers of the tabliture, and they are nothing els but a certaine valuation of notes of muſicke of neceſſity, inuented to keepe meaſure, or as it may be ſaid, a iuſt time in playing: without which skill, this Art were but confuſion of ſound and nothing worth. Further note that if thou finde but one of theſe figures marked but ouer one letter or ſtoppe. Know neuertheleſſe, that all the ſtoppes within the two barres, are of the ſame meaſure or time that that one which is marked: For it had beene but labour in vaine to haue marked all with one figure.

The figures are thus marked 

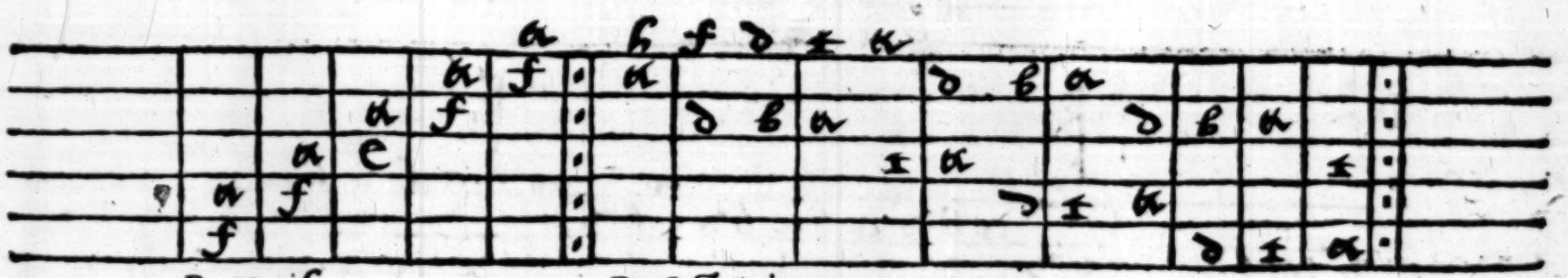
- A Sembrieſe.
- A Minom.
- A Crotchet.
- A Quauer.
- A Semiquauer.

If any of theſe notes haue a pricke before as thus,  it doth increaſe the valuation of it by halfe the time. Laſtlie where yee finde this figure marked ouerthwart the lines of your tabliture, you muſt play that ſtraine twice. 

The foure and twentieth Rule.

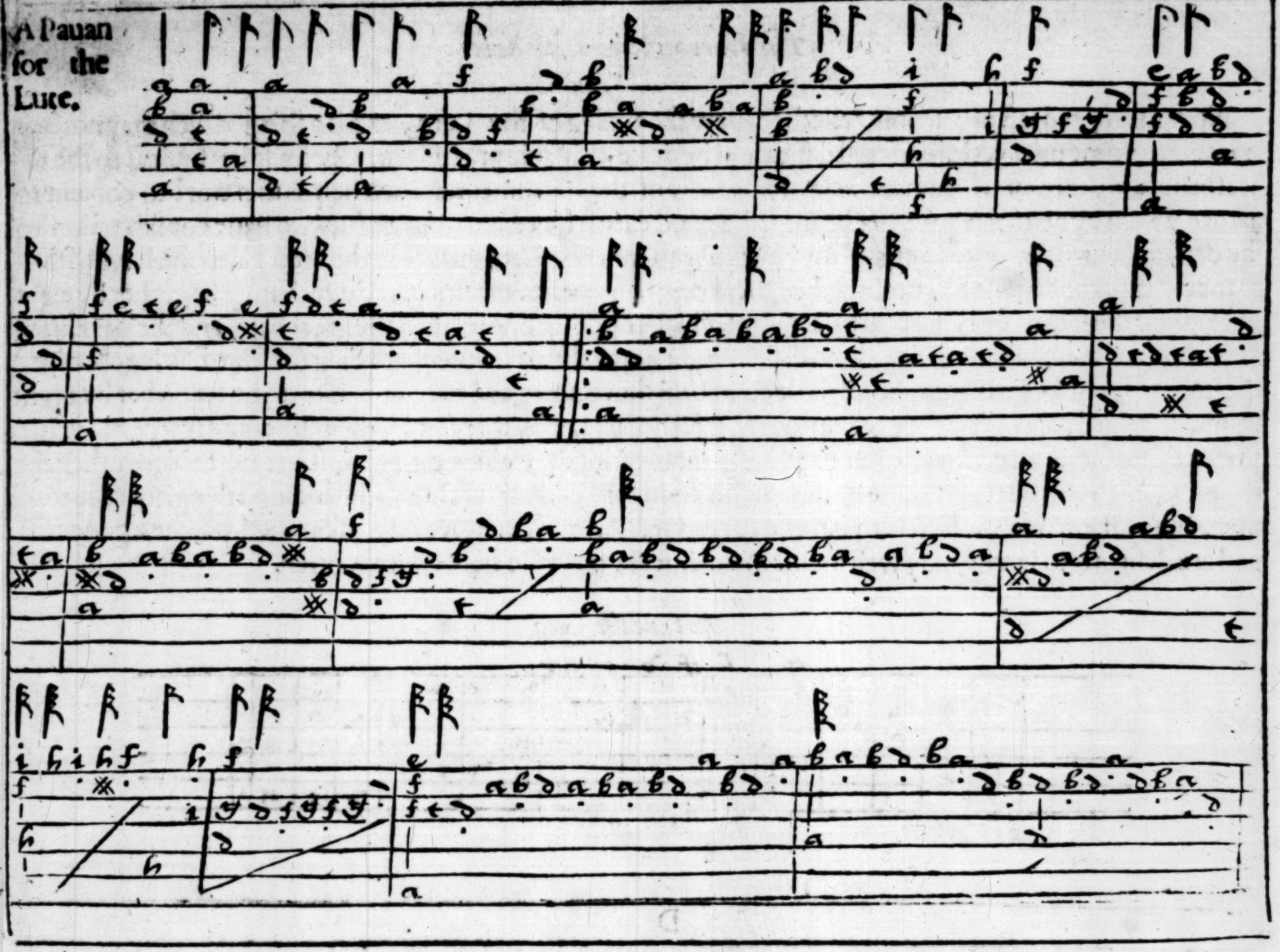
Now finally and laſt of all, only reſteth to ſhew the tuning of the Lute, and is a thing which may not bee wanting, to ſome men verie hard and difficult to be done of manie practitioners, becauſe it is ſubiect to the dilicatneſſe of a ſtring, or to the greatneſſe or ſmalneſſe of the Inſtrument, the beſt help is therefore to conſent to nature, which by no meanes wil not be forced, a good eare is thereunto a ſpecial help to haue conſideration to the extreame highnes or lownes, and thy beginning to tune the Lute ſhall be at the great baſe, which will be vnto thee a very good guide to conduct thee to his companion the next ſtring, the which muſt be higher by eight notes, then the fift being the ſecond baſe, to be ſet higher by foure notes then the great baſe, and the next ſtring vnto that, to be higher then the ſecond baſe by eight notes, the next vnto that being the fourth ſtring, & called the connter, ſhall be ſet higher aboue the ſecond baſe foure notes, and his companion to be ſet higher by eyght notes, the third part called the great meanes, ſhall bee higher by three notes then the countertenor in vnitie: the ſmall meanes, foure notes higher then the great meanes, the treble or laſt part, foure notes higher then the meanes, which will be truely done if thou haſt a good eare withall: yet notwithſtanding a thing not eaſie to all men, but to them onely which hath bin exerciſed in this Art: Yet notwithſtanding, ſuch as haue a good will, and are deſirous to learne, may well ſatisfie themſelues in this rule here vnder written.

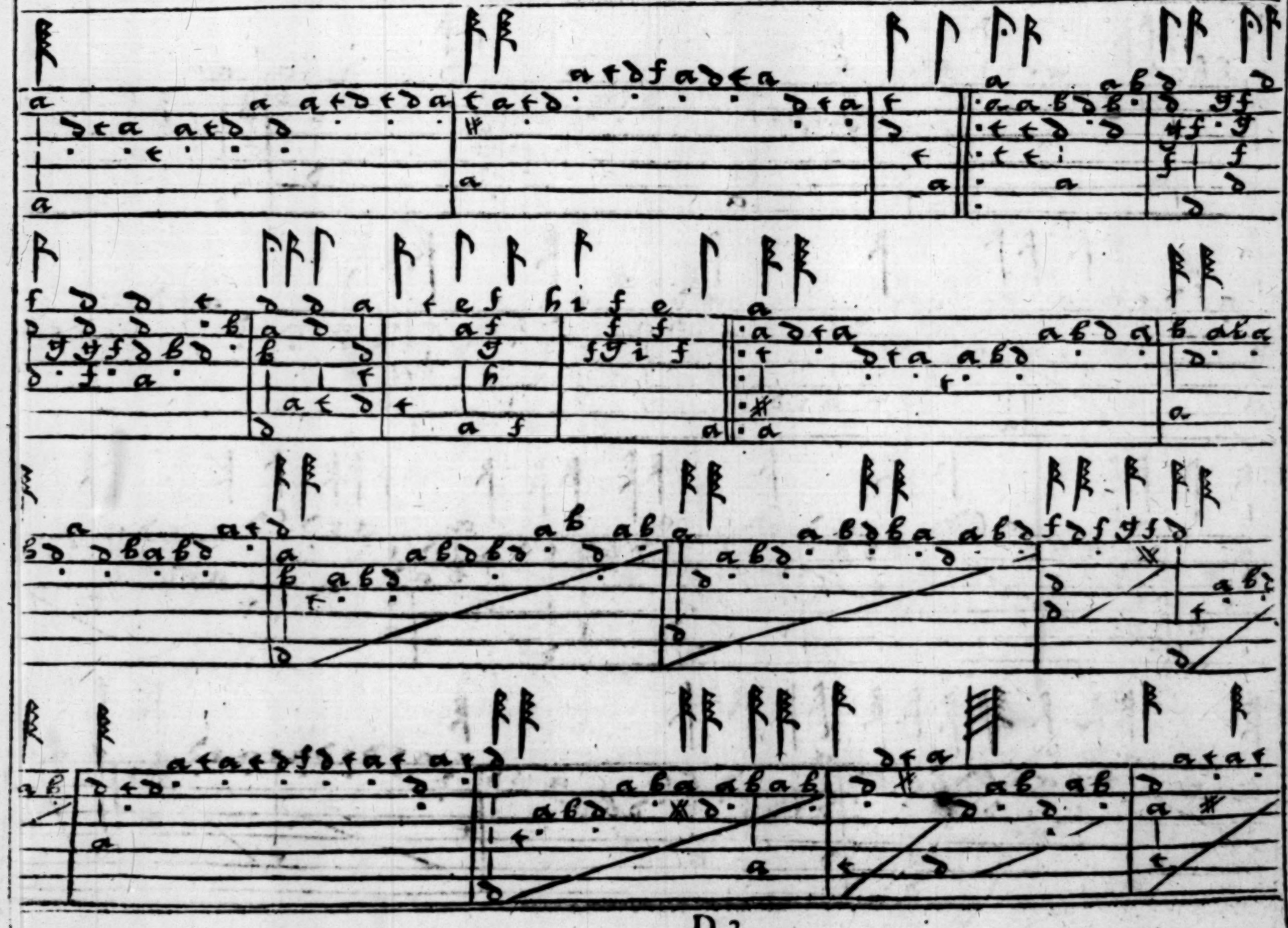
To tune the Lute.

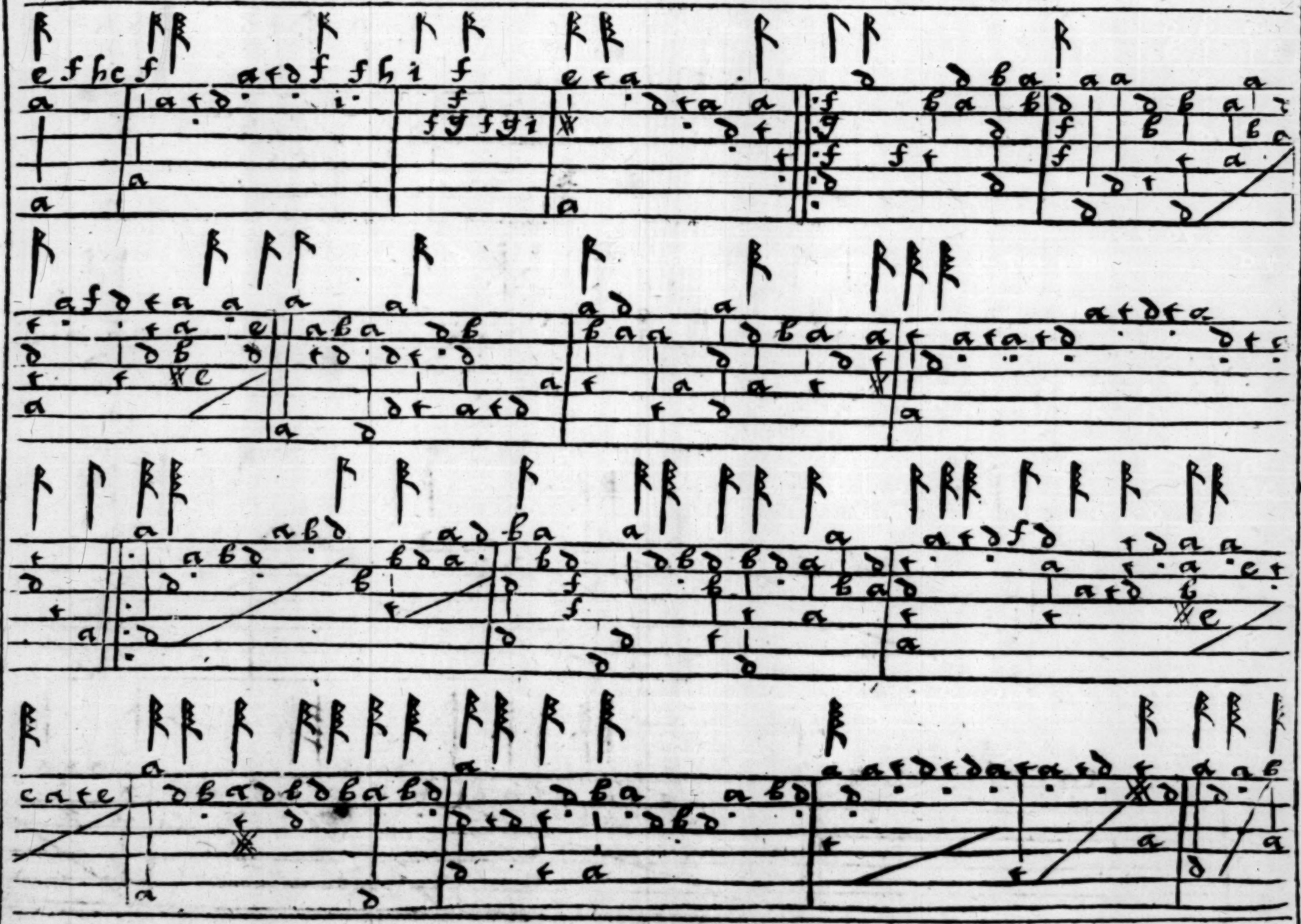


By Viſons. *By Octauions.*

A Pauan for the Lute.







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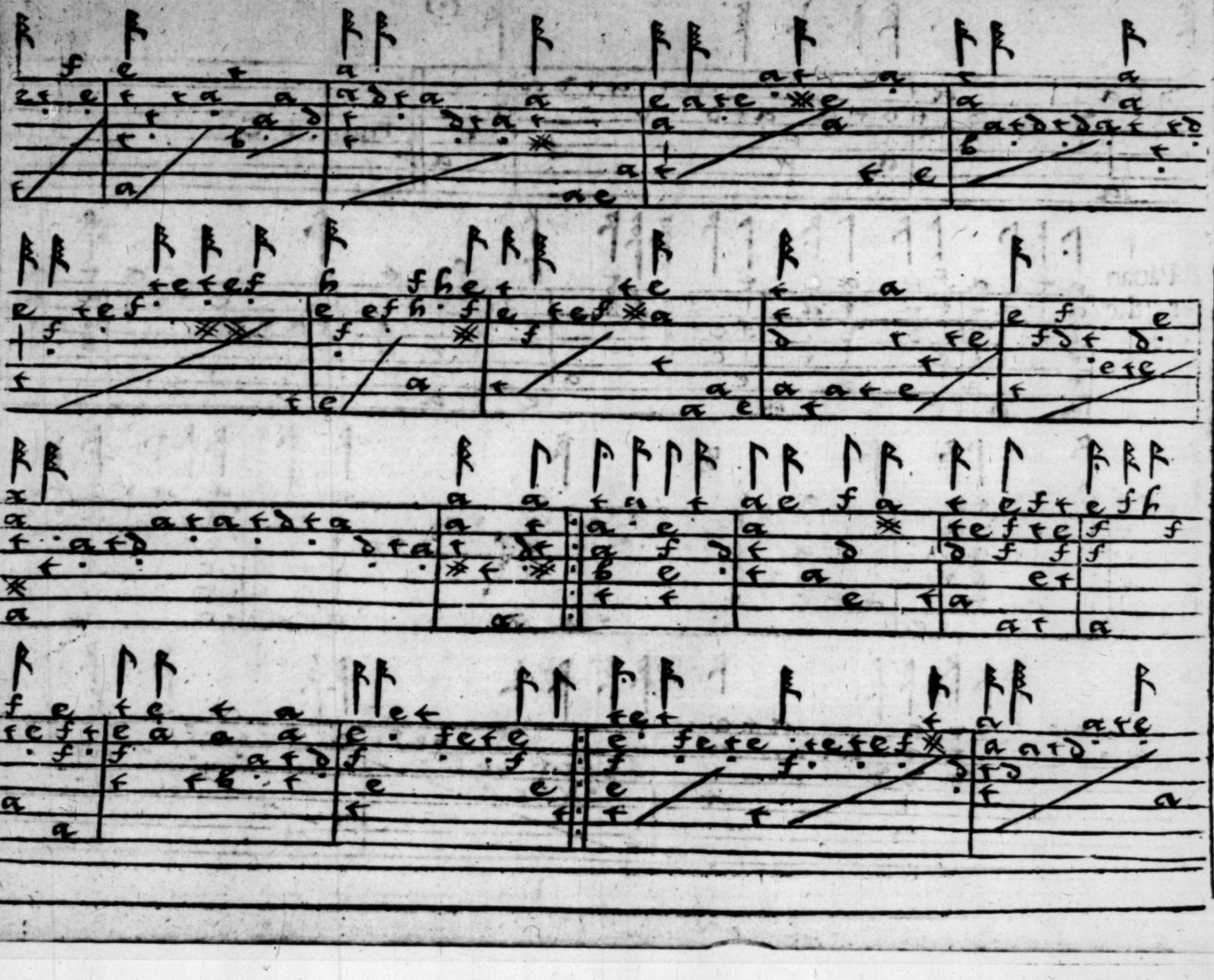
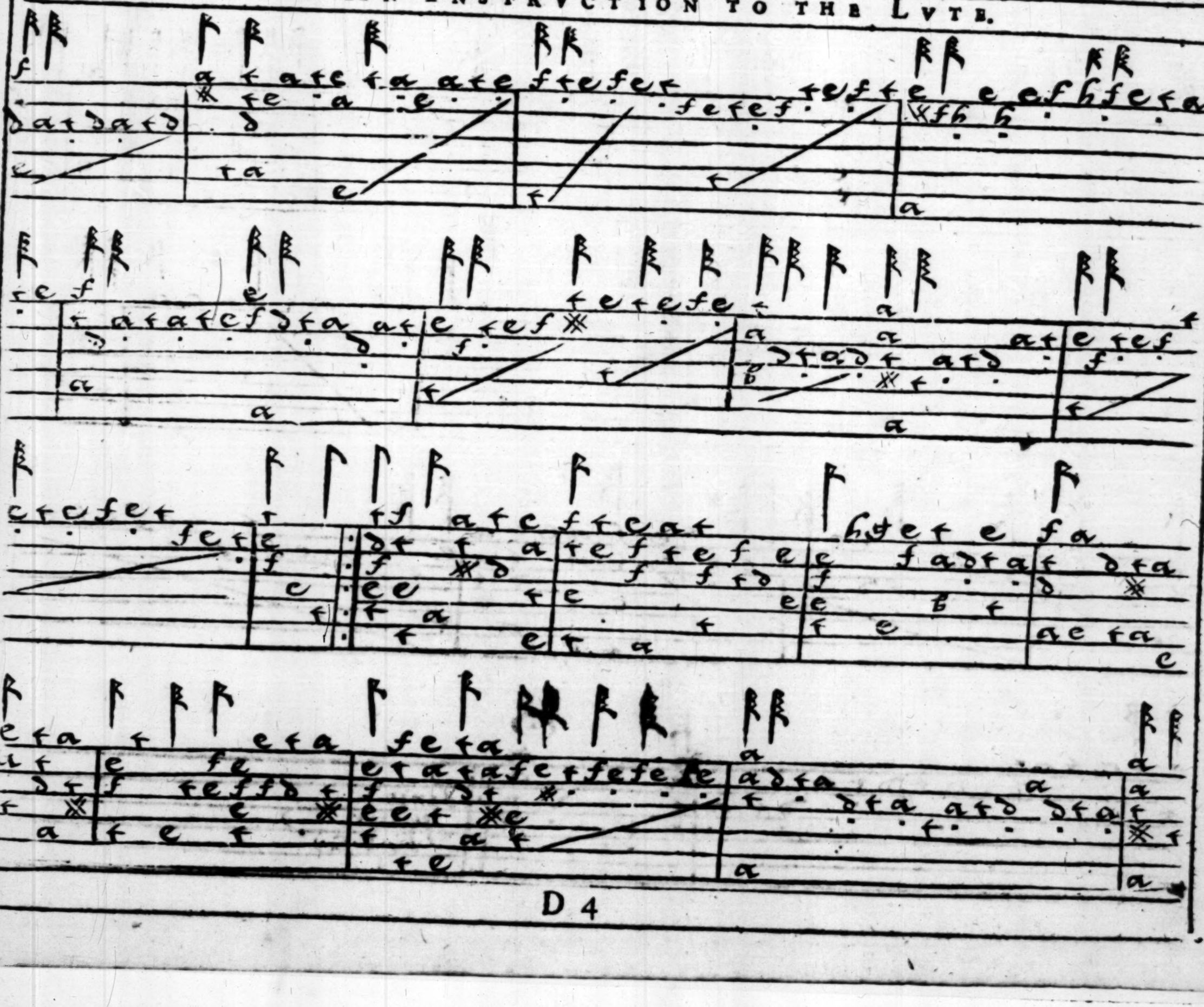
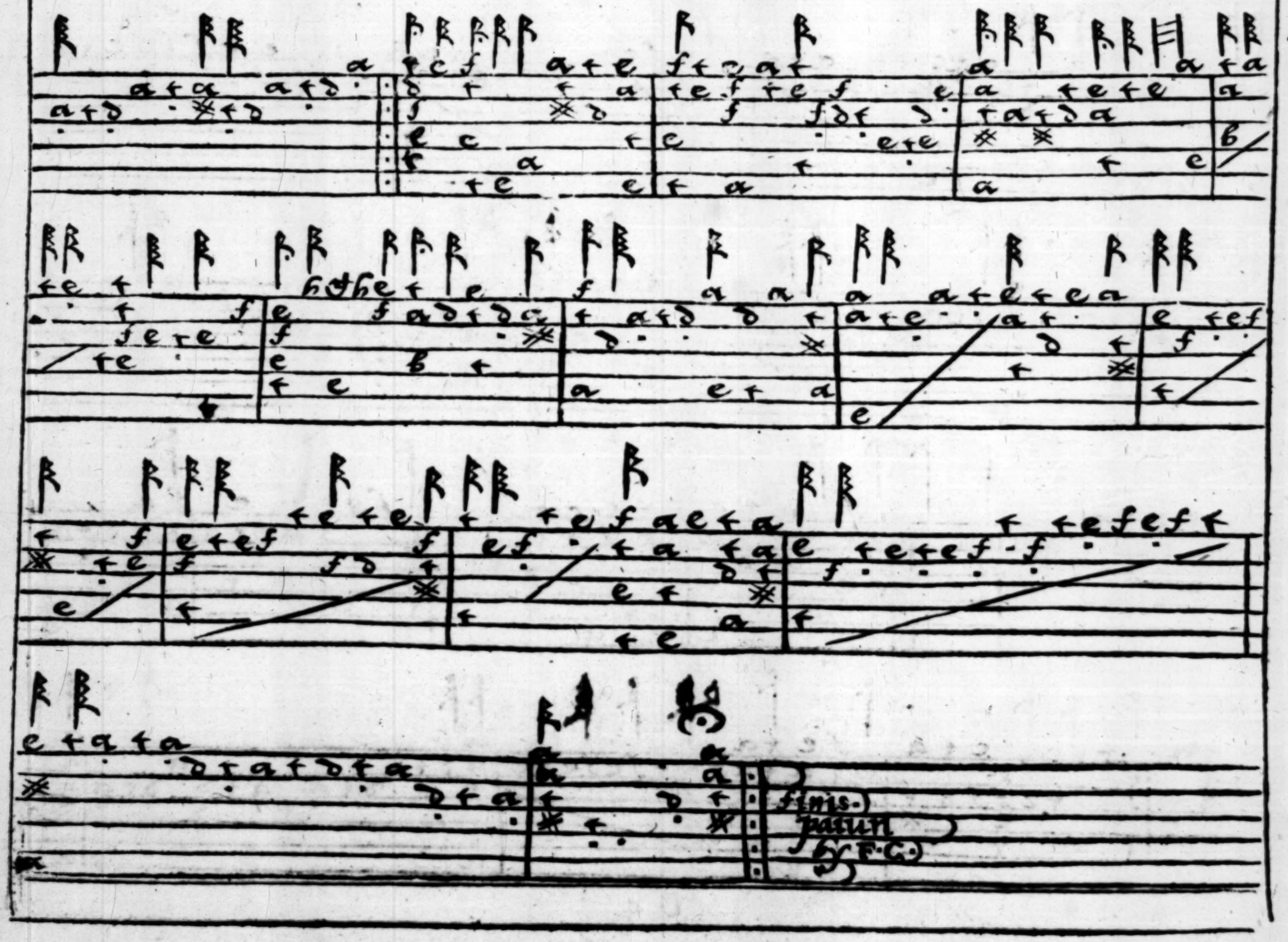
A Pauan for the Lute.



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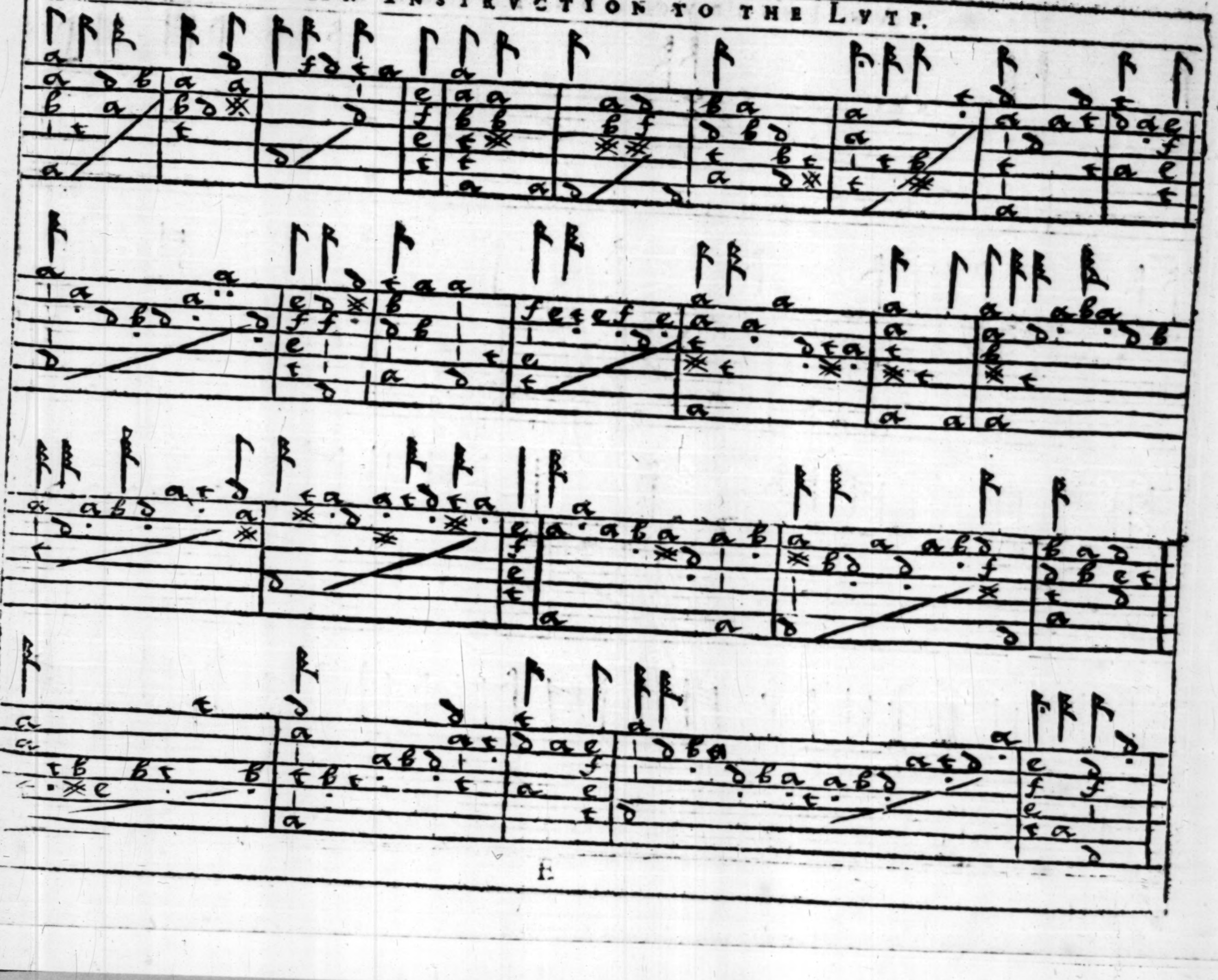

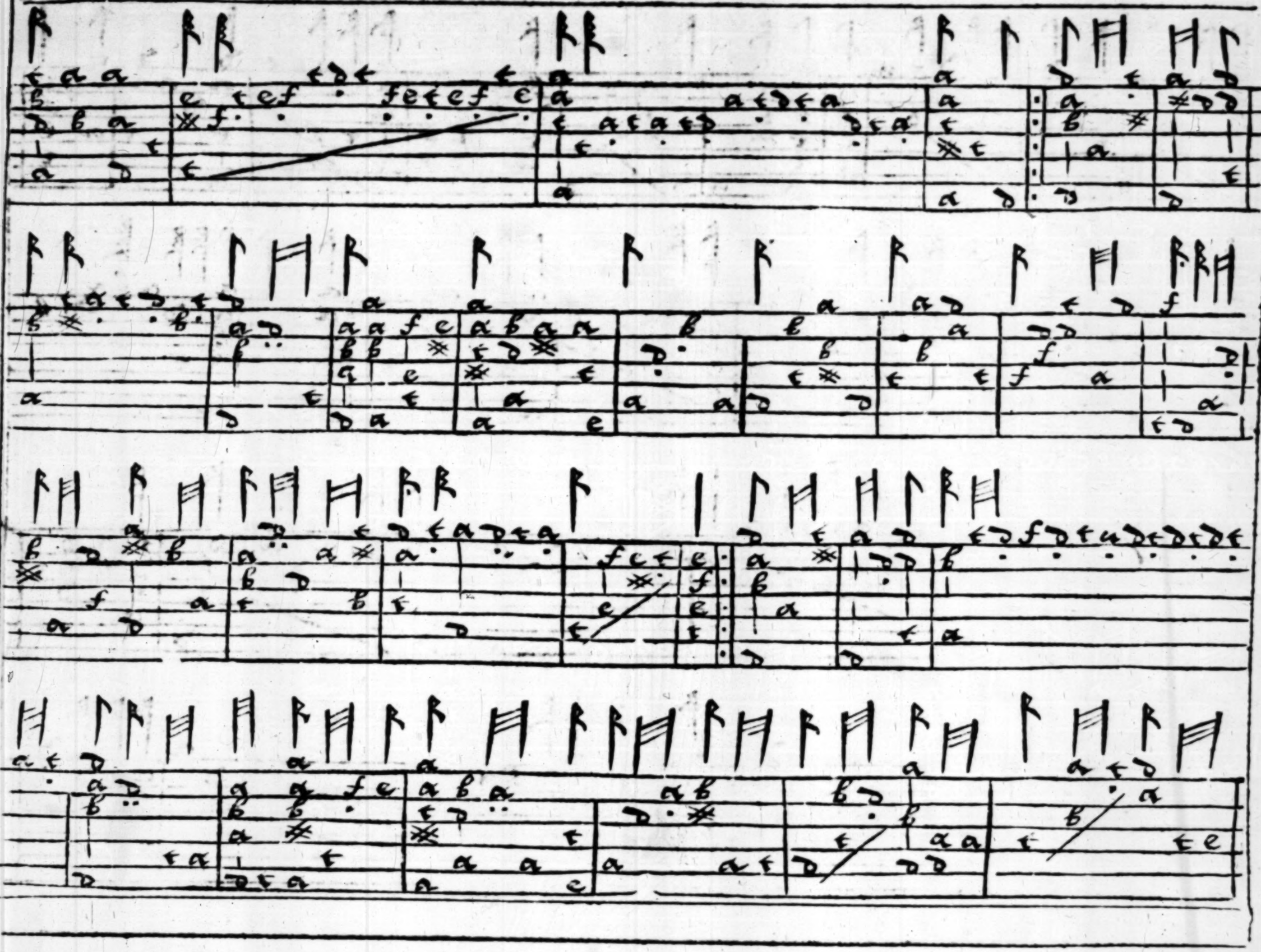

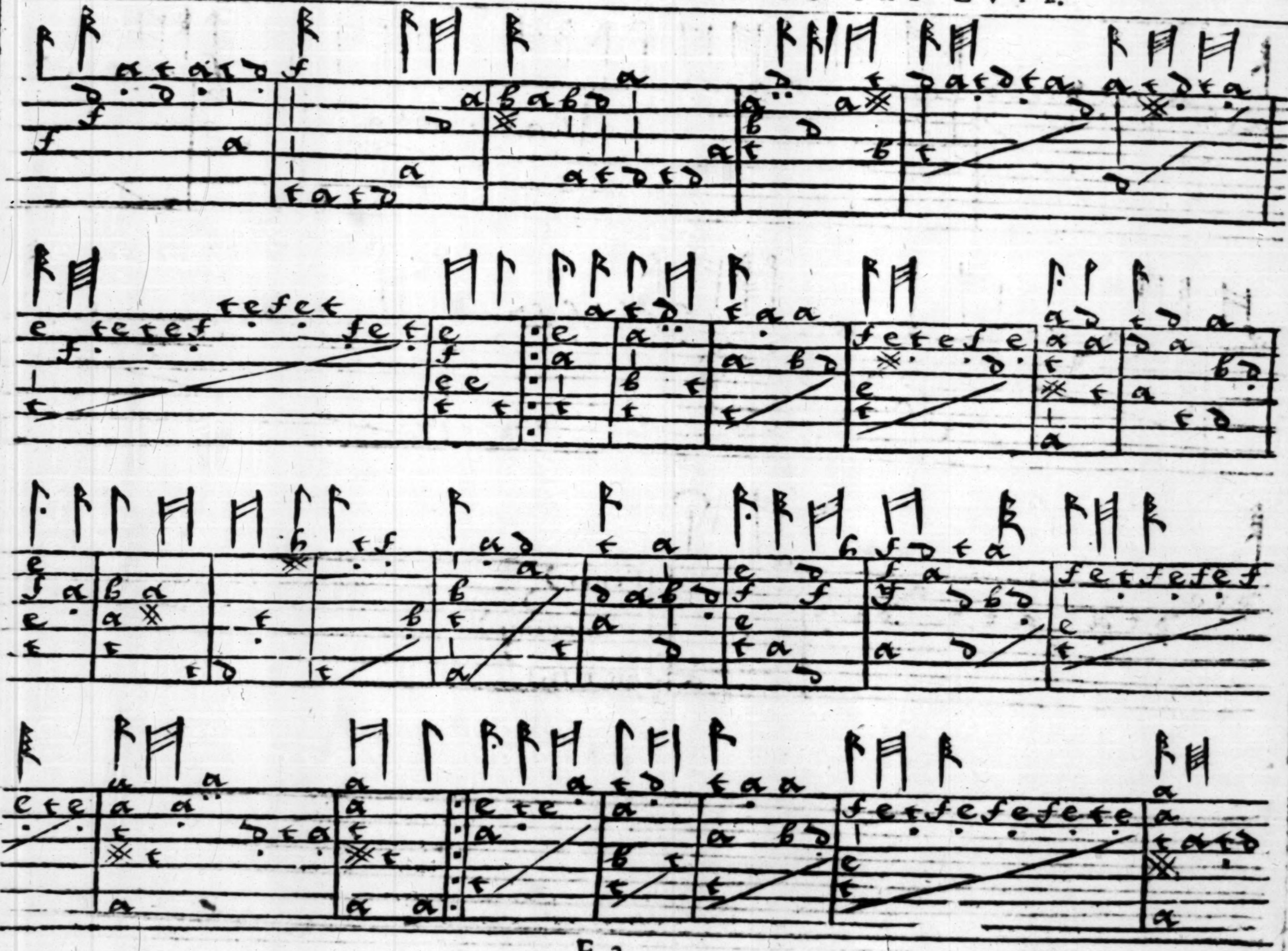

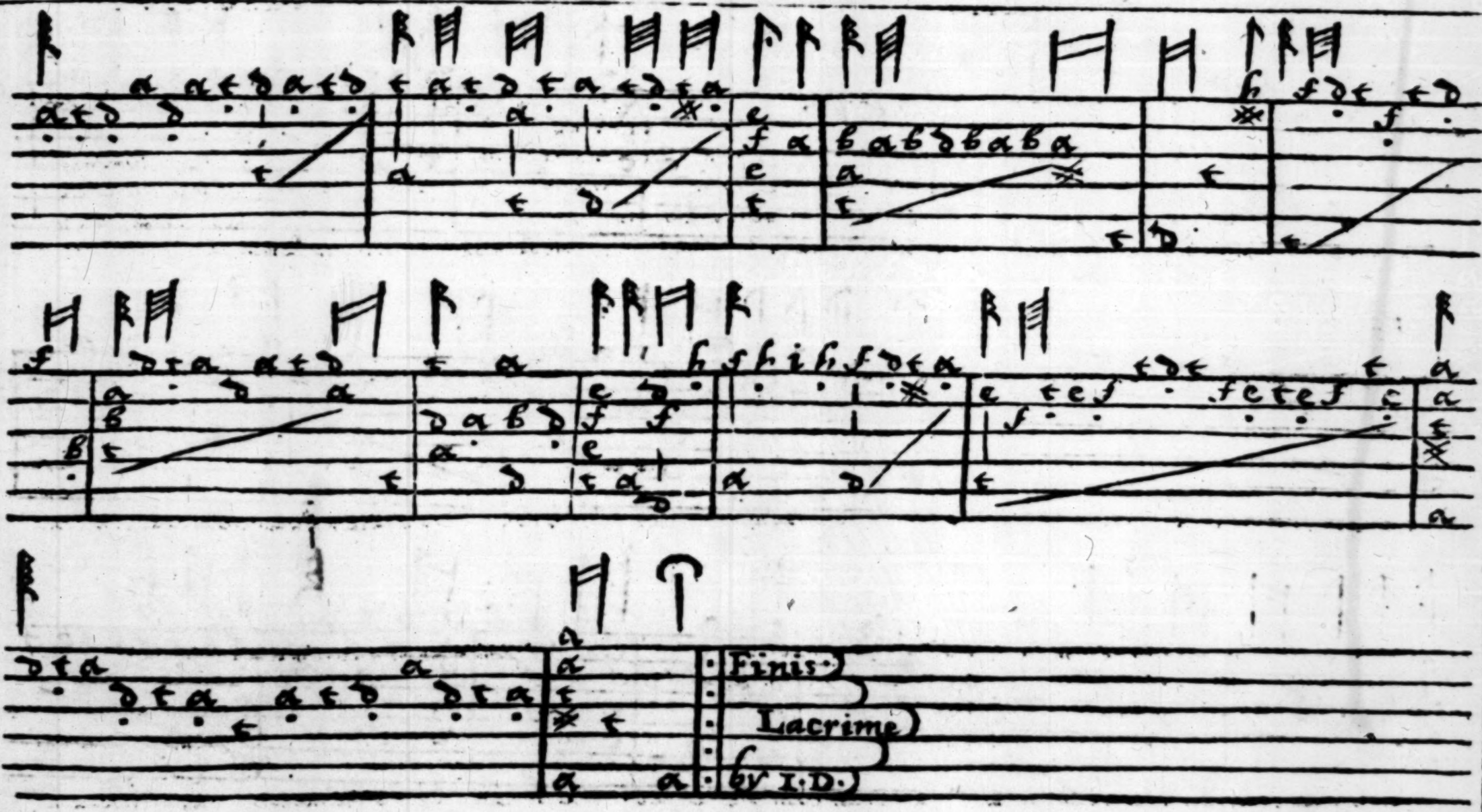
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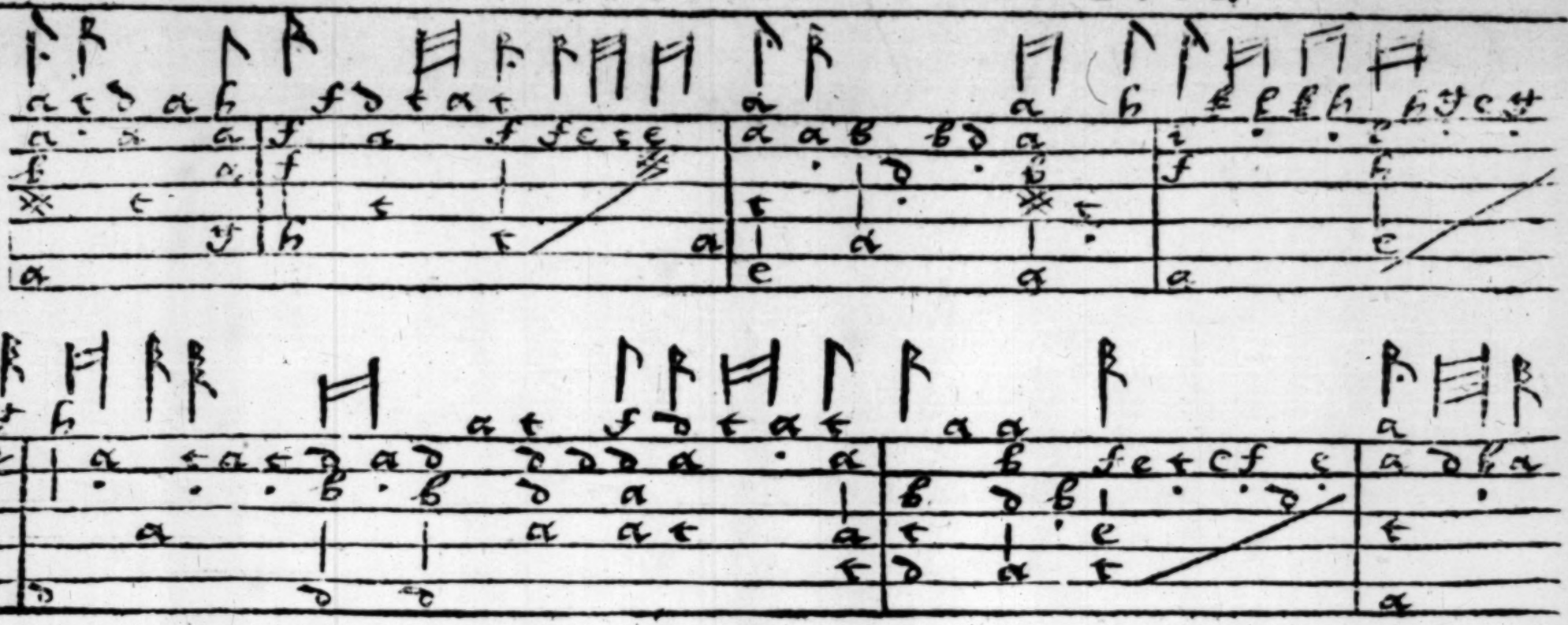
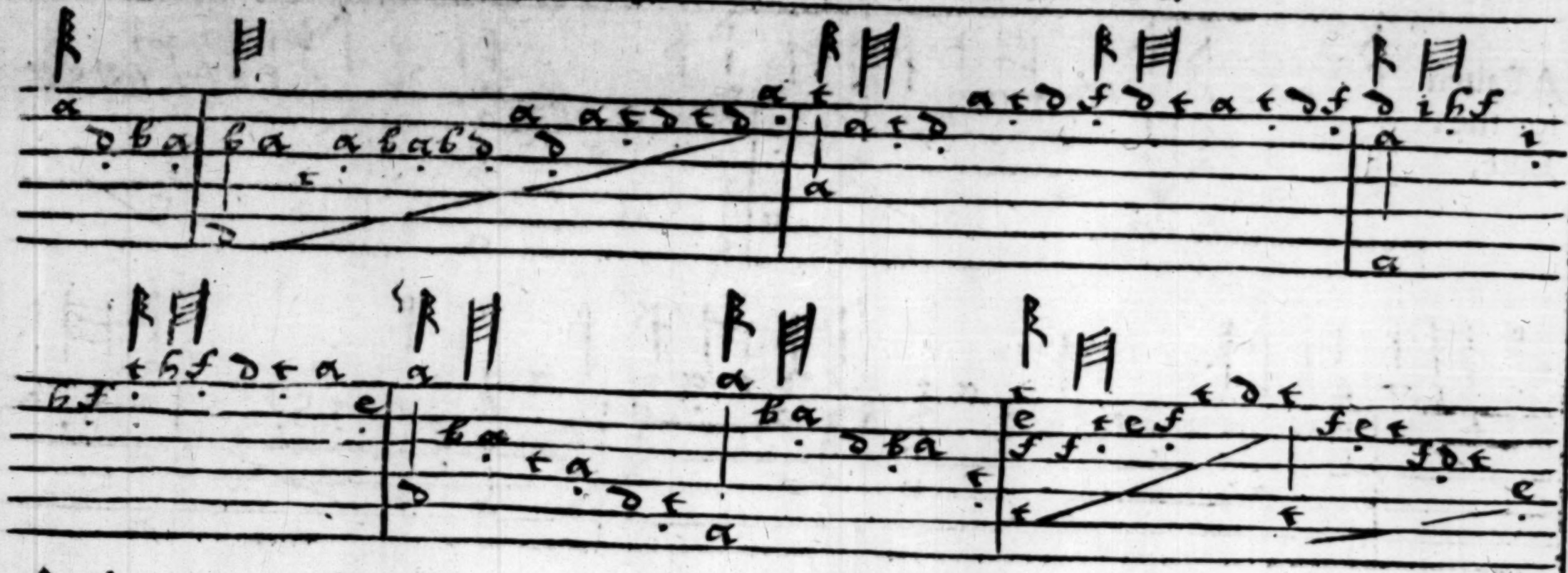
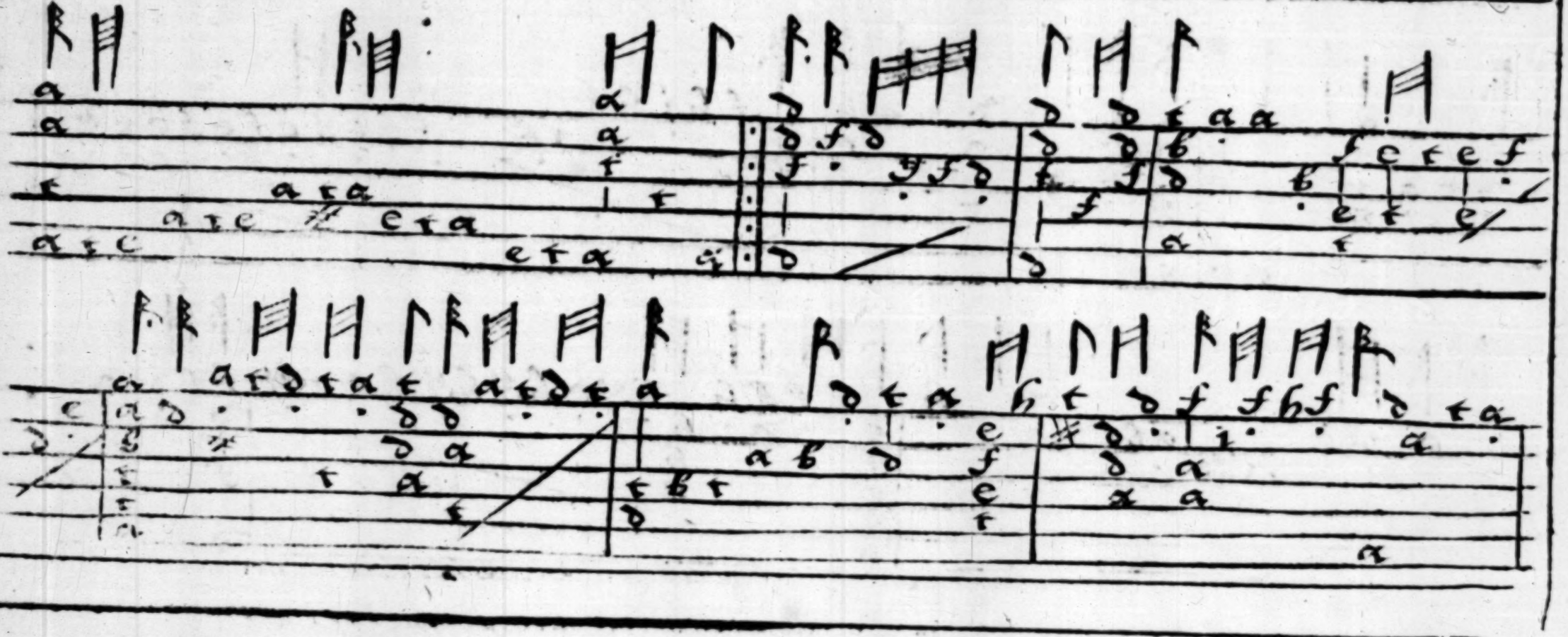
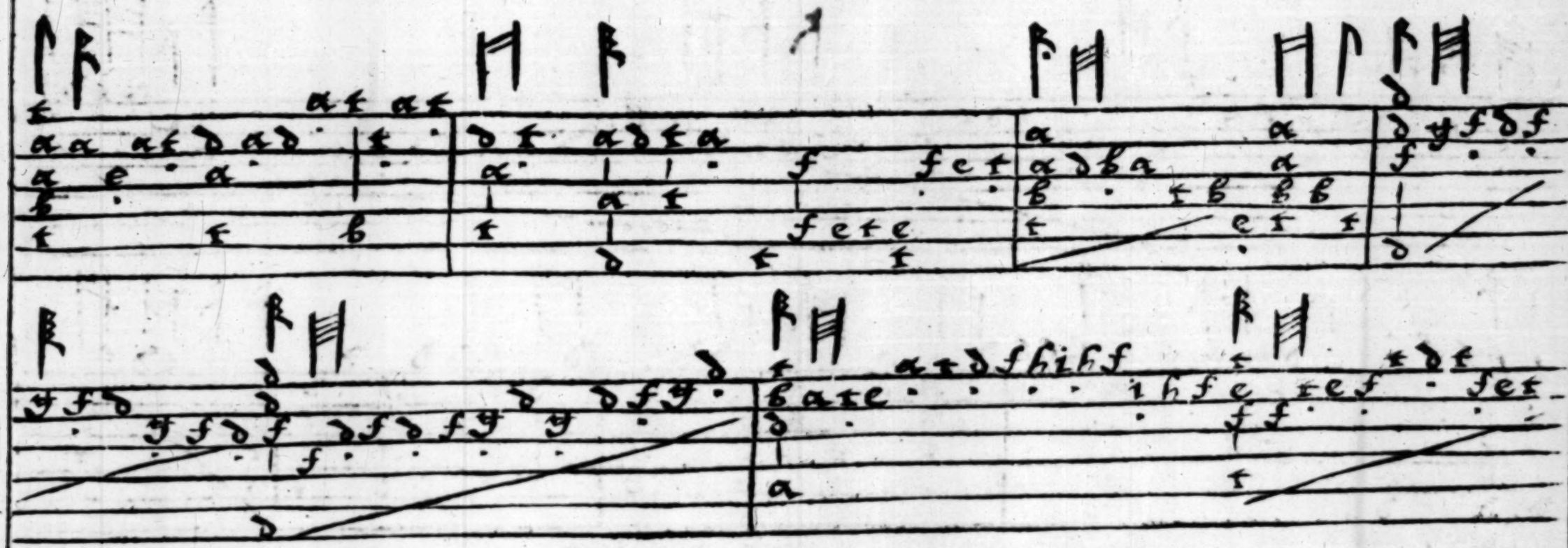
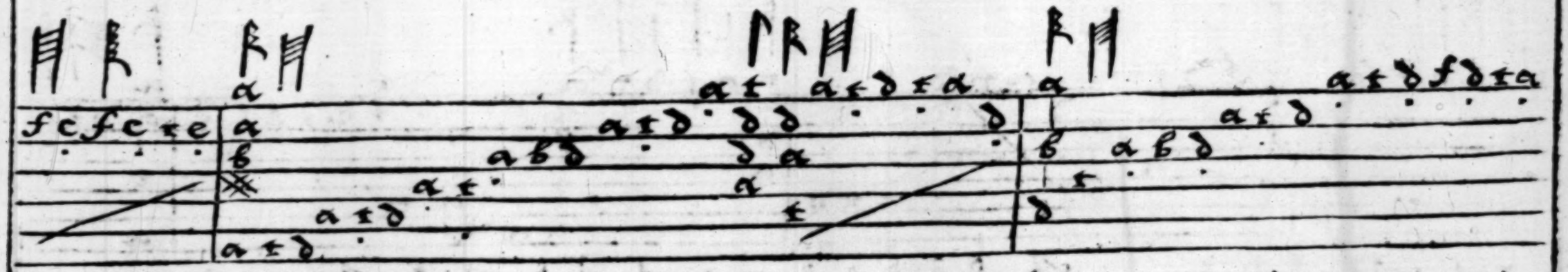
A Pauen for the Lute,

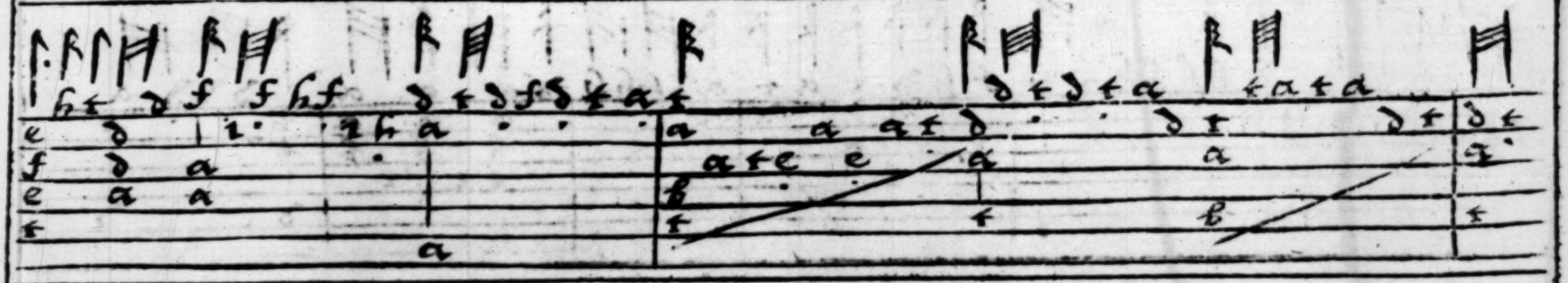


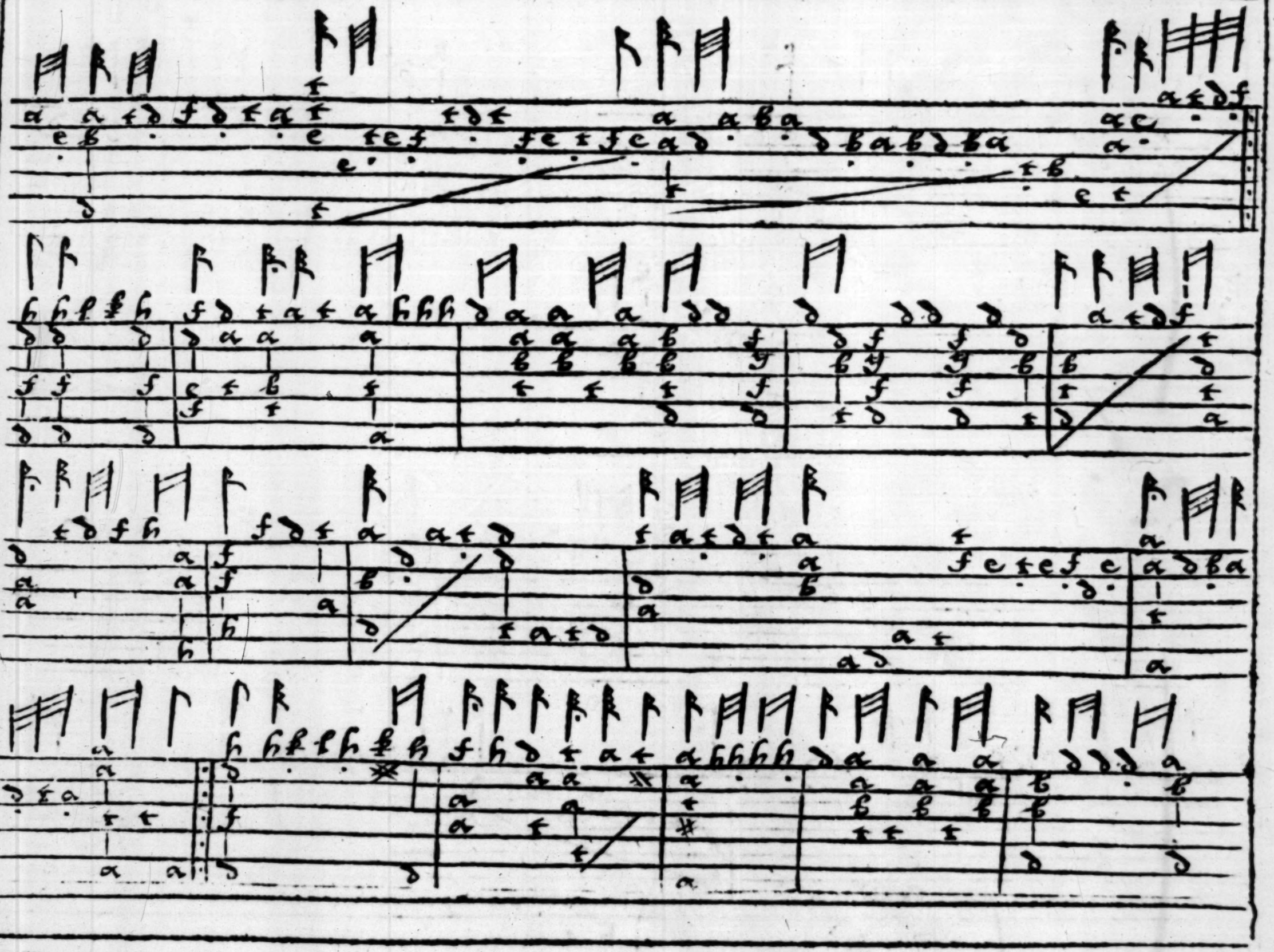


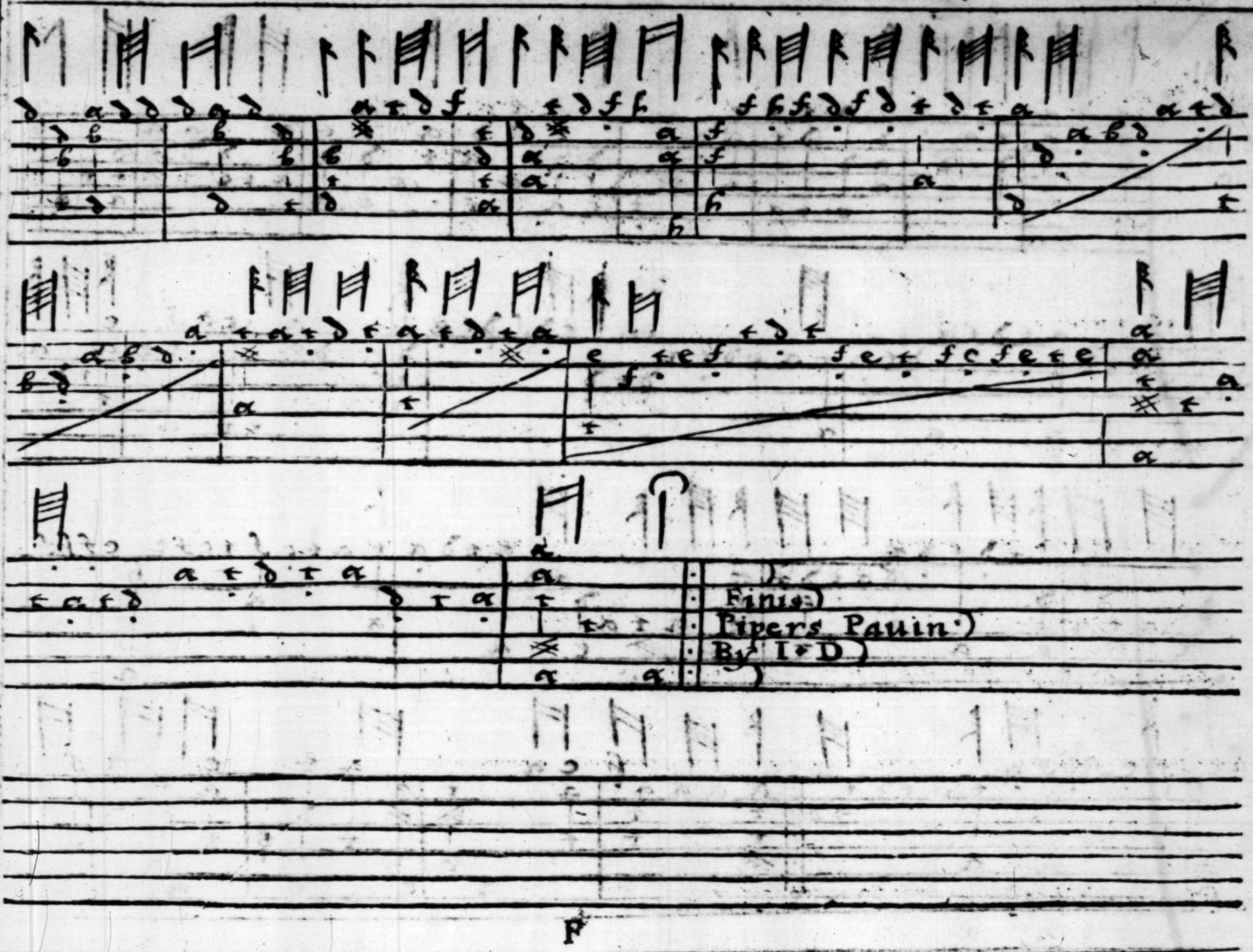








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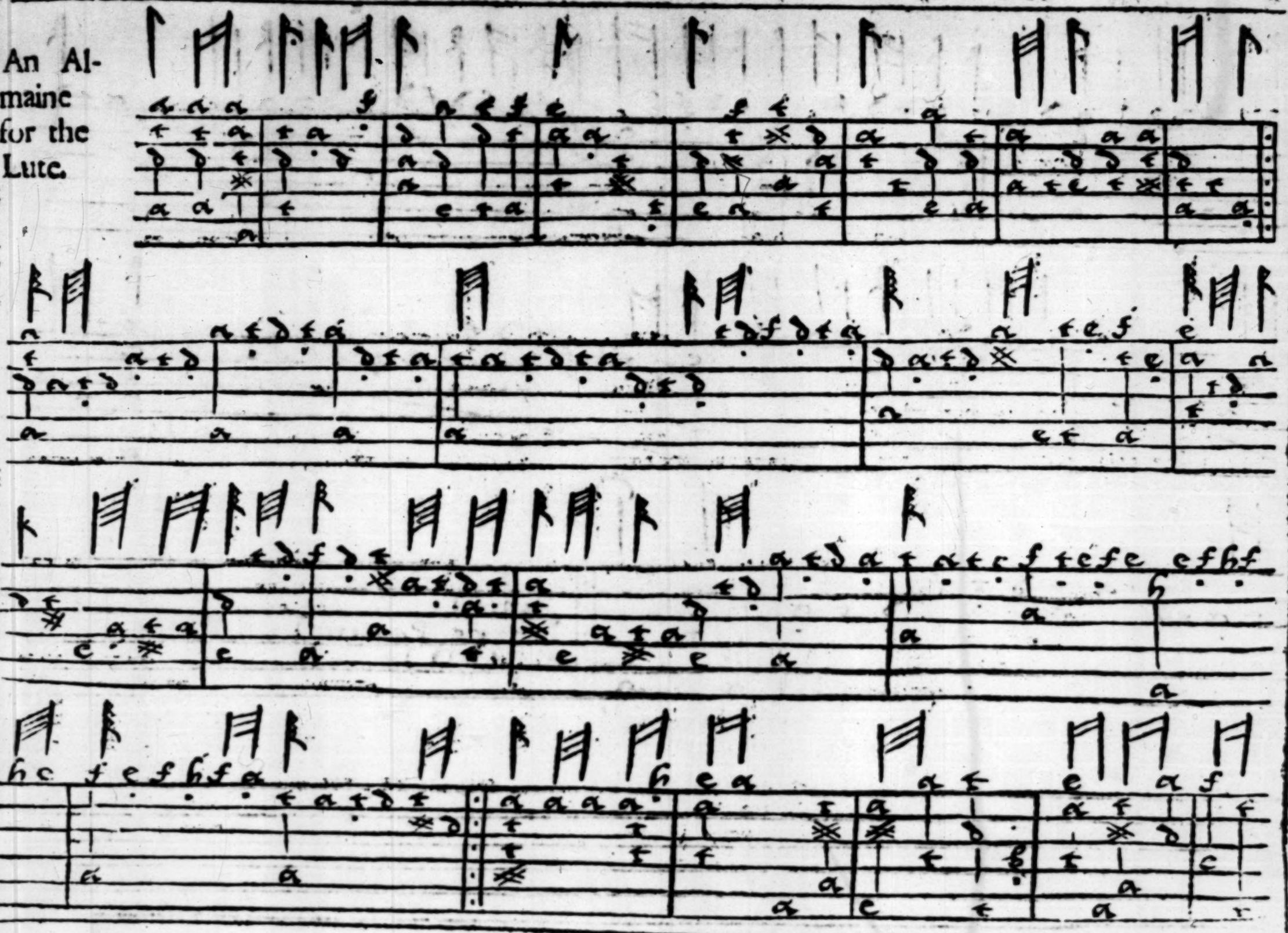
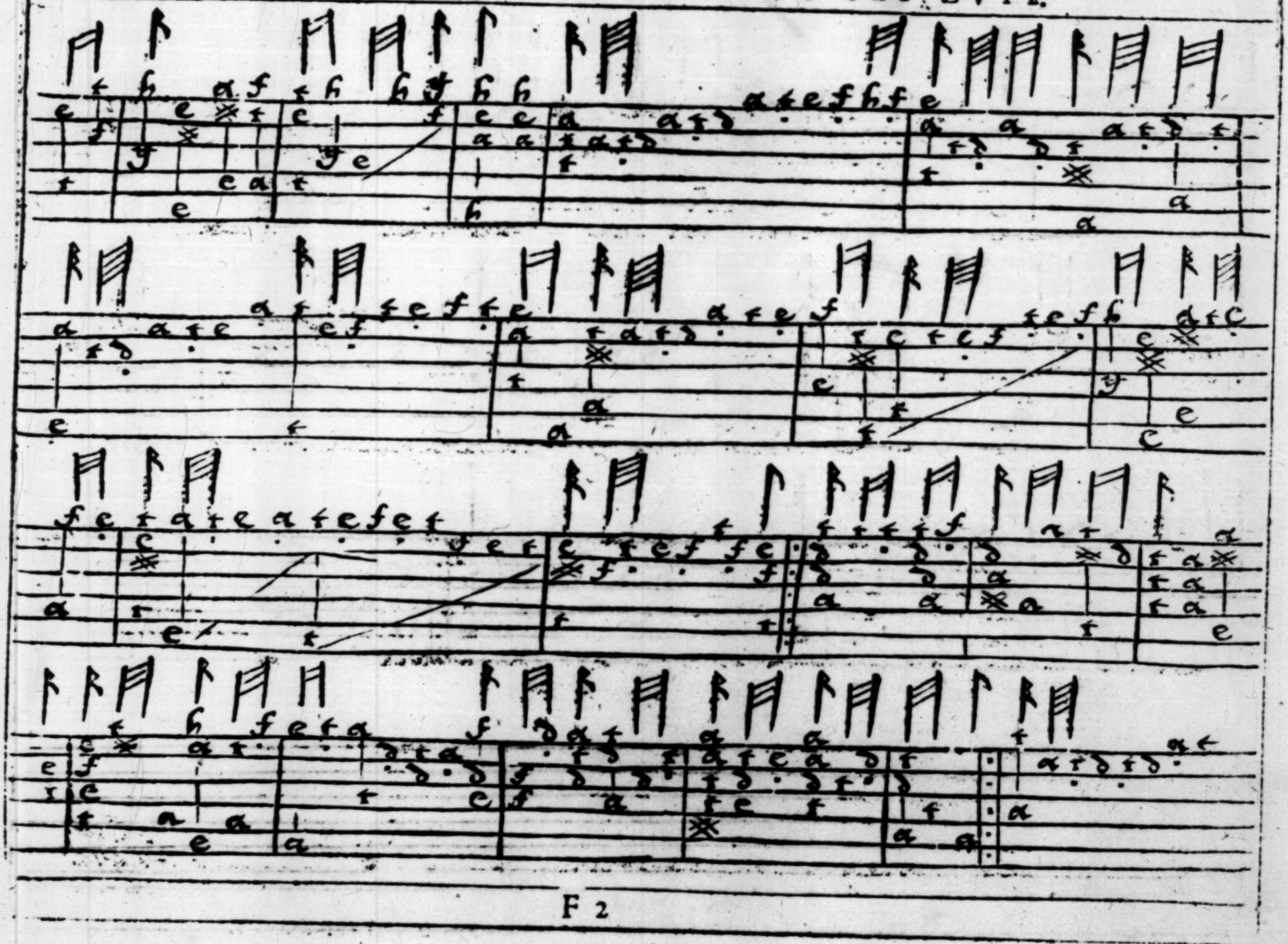
An Almaine for the Lute.





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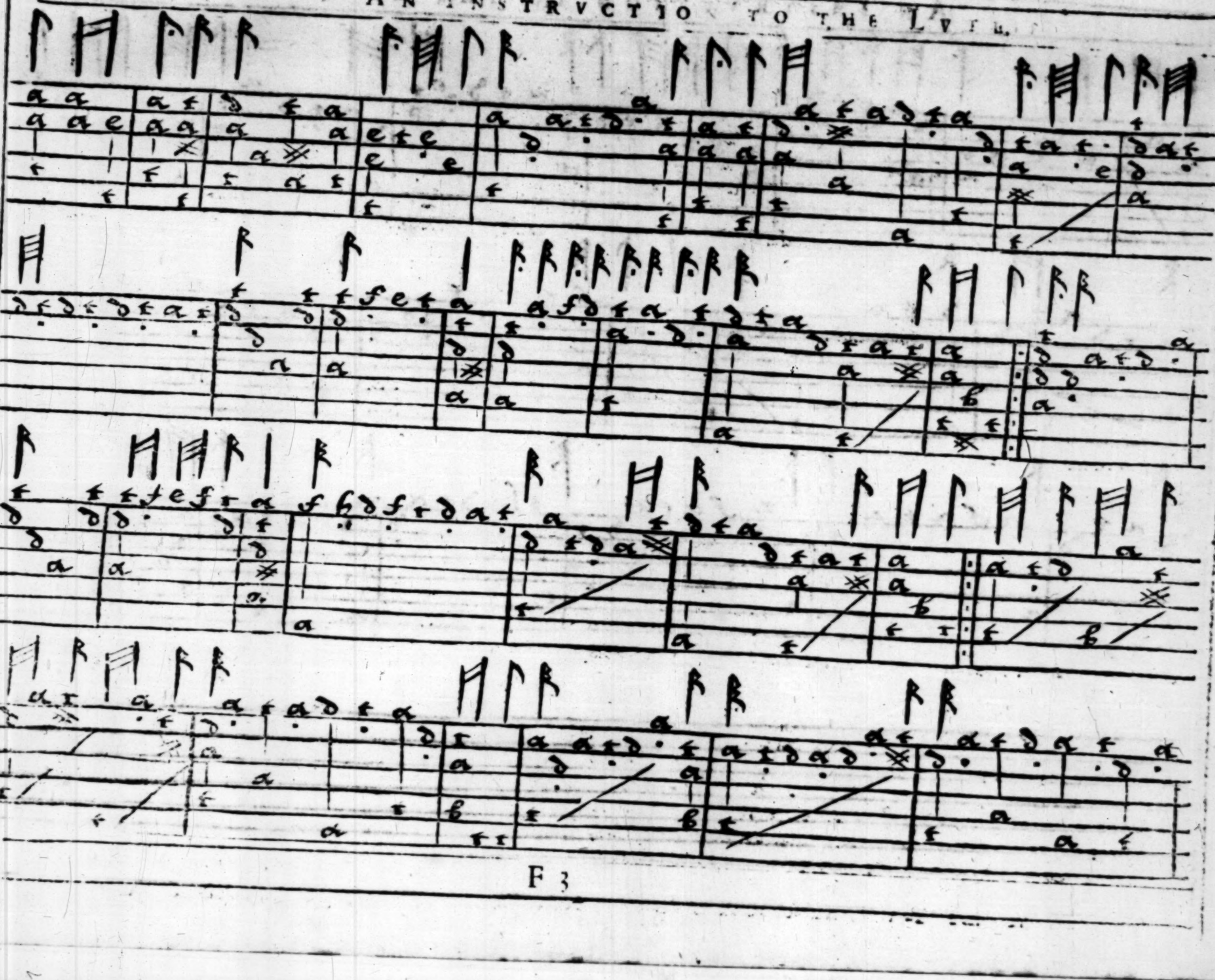

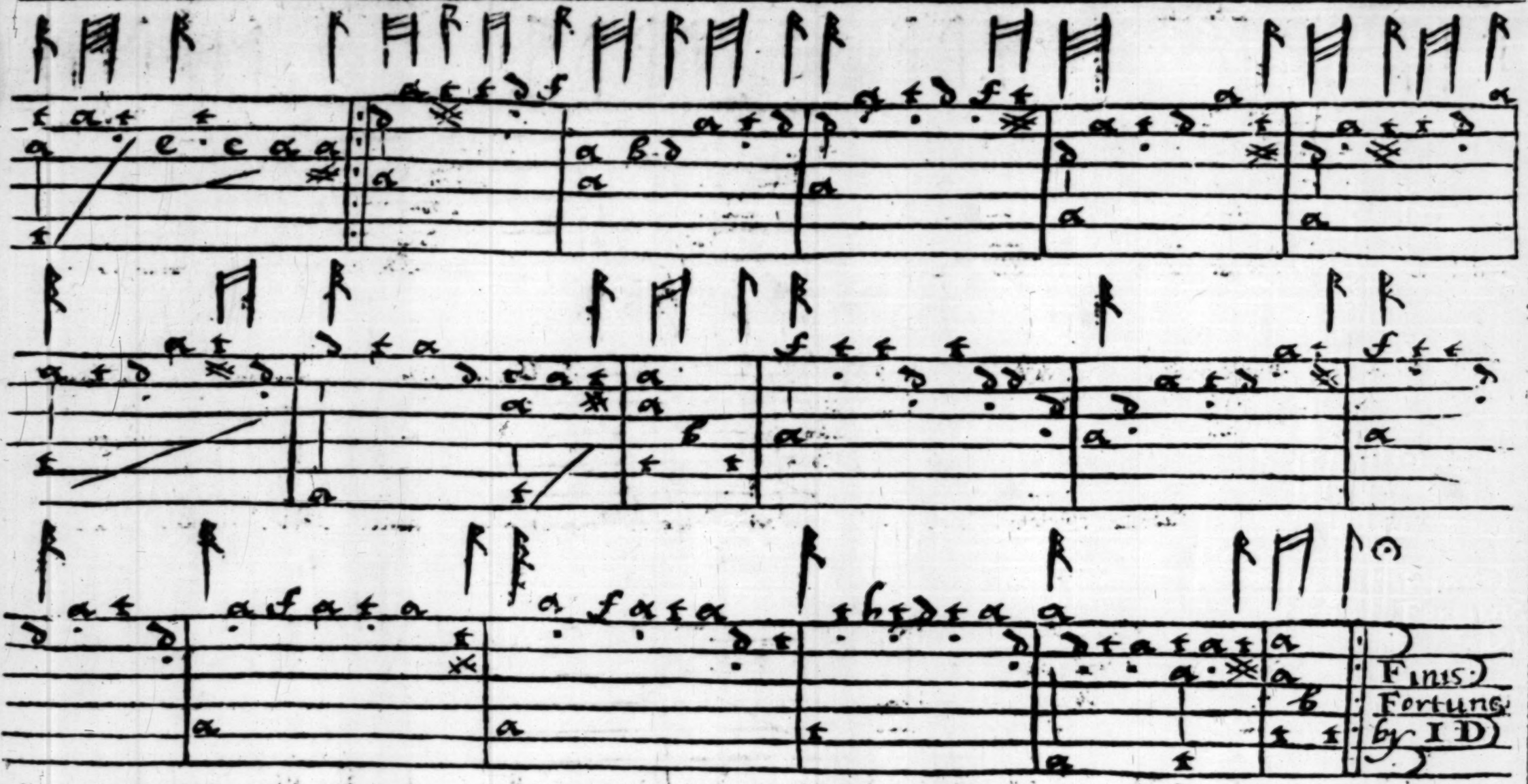
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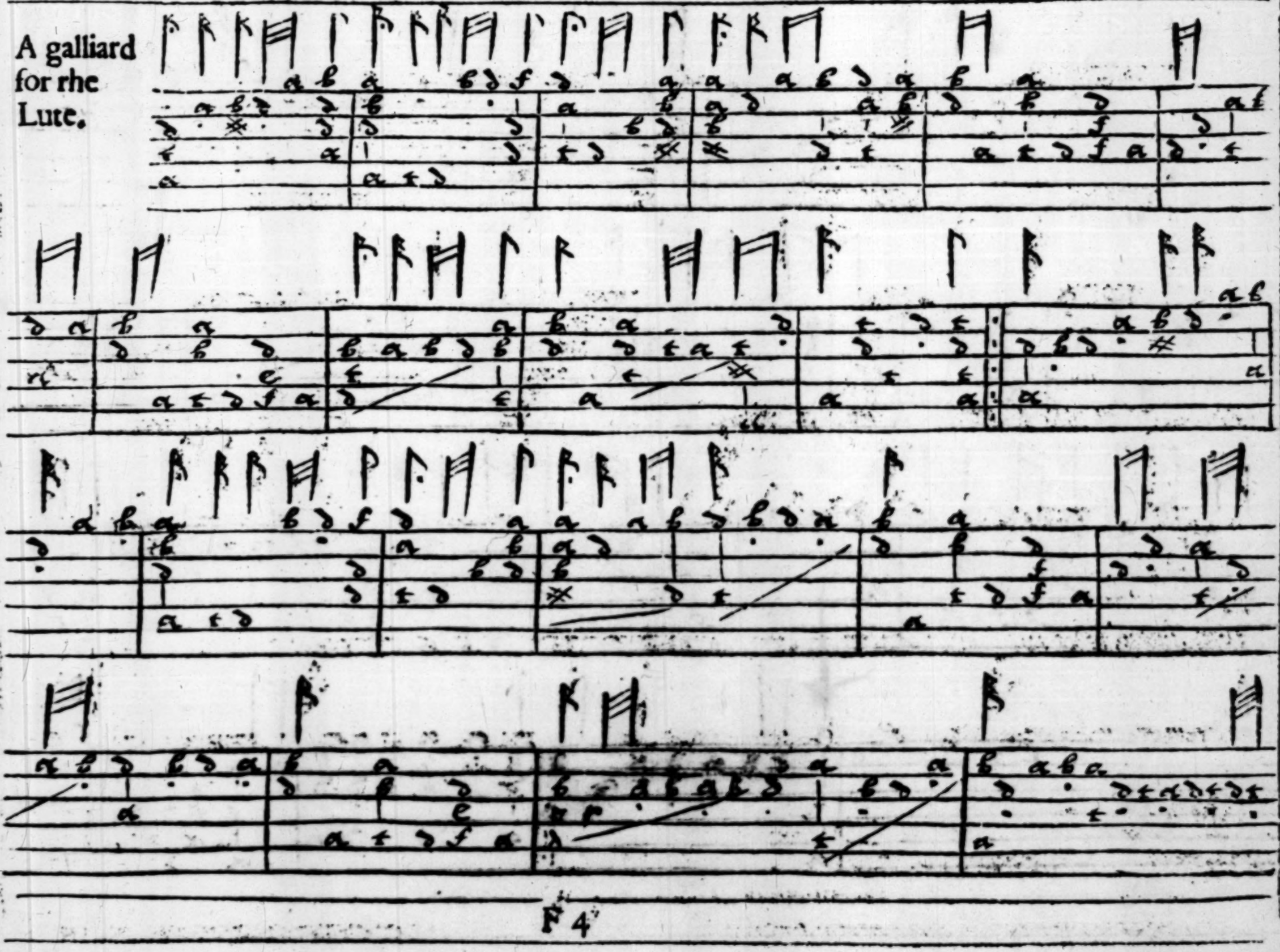
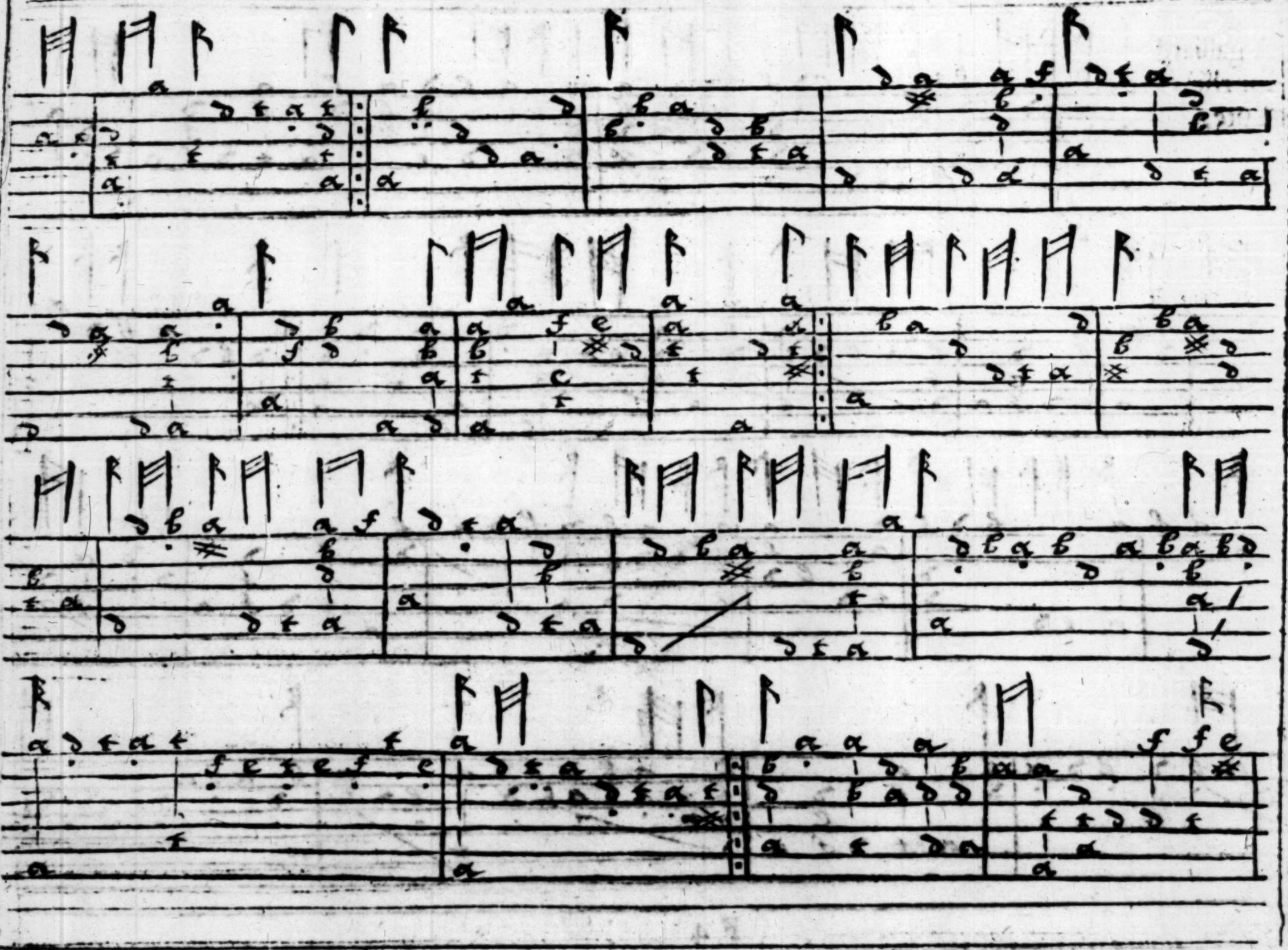
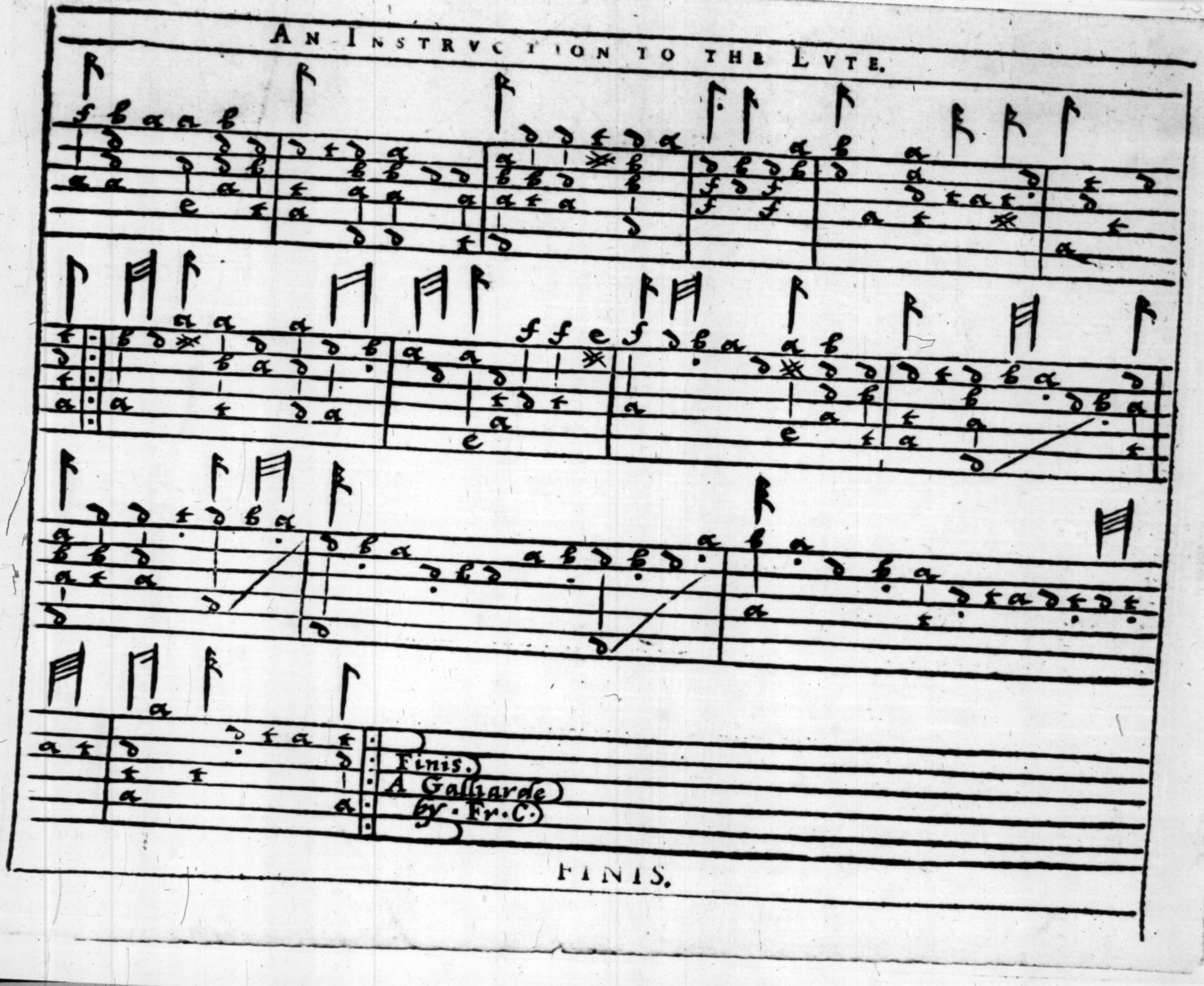
A galliard for rhe Lute.







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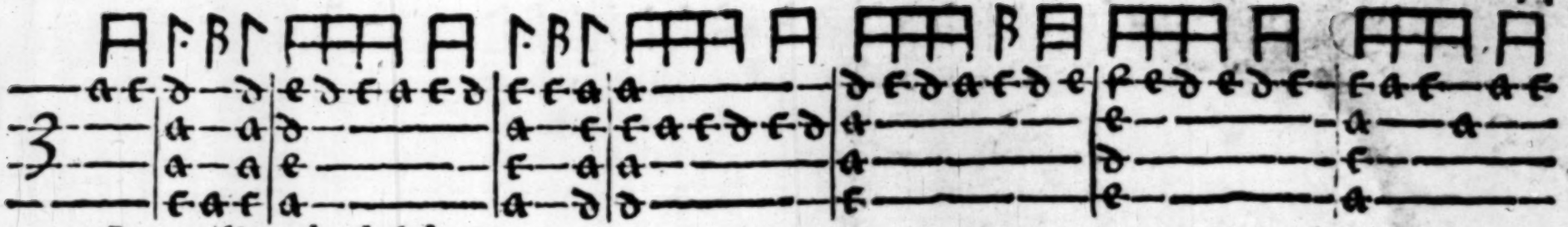
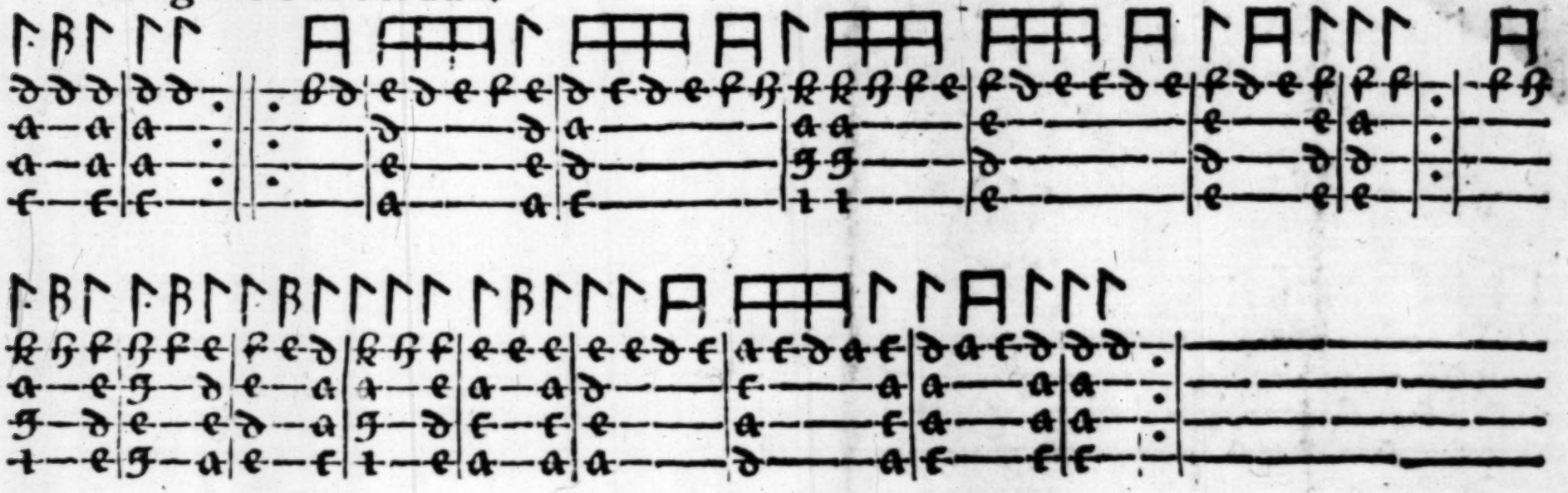
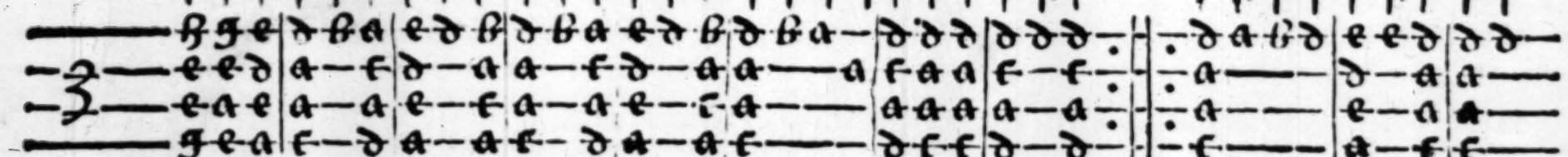
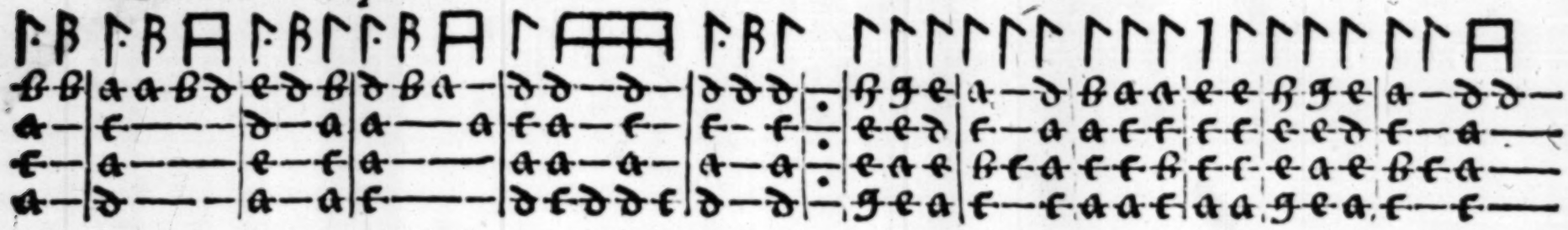


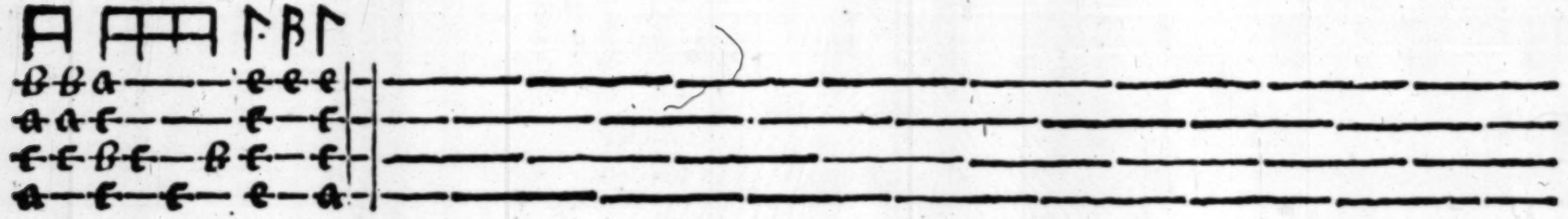
La gailliarde del duc.

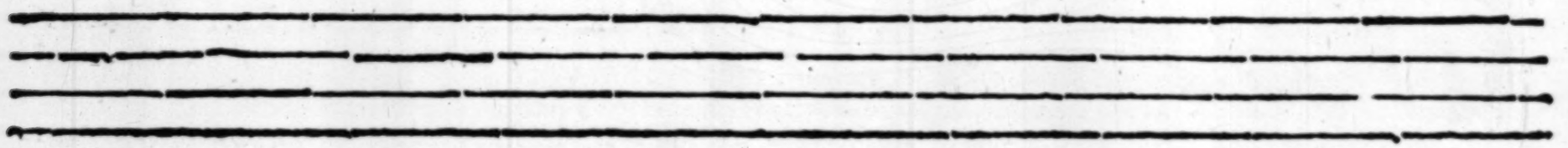




Gaiarda la royne d'Escosse:







Tabulatur für Cither. Gedrucktes Fragment. Nur ein Blatt klein quer-4to, enthaltend 2 Stücke (*La gailliarde del duc — Gaiarde la royne d'Escosse*) für die Cither zu 4 Chören mit der diesem Instrumente eigenthümlichen Tabulatur auf 4 Linien. Wahrscheinlich aus dem Werke: Hortulus Cytharae, Löwen 1570 (von dem sich ein Exemplar in der Rostocker Universitätsbibliothek befindet). 10. —

Interessant als Specimen dieser überaus seltenen Tabulatur.

This fragment is laid in following the last leaf in the original.